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THE ERA

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Apply, 52, Shaftesbury-avenue, W. 1. Regent 1651. "Topobill, Piccy, London."

Royalty Theatre and Opera House, Barrow-in-Furness.
WANTED, first-class Musical Attractions, June 13, July 4, 11, Aug. 8, Sept. 12, on, with exceptions. HUGH ROBERTSON, Theatre Royal, Jarrow-on-Tyne.

MARGATE HIPPODROME.
Bookings for Summer Season.
WANTED, Dates, where vacant.
July 4, "The Man from Toronto."
July 7 (3 days), Vacant.
July 11, "The White-headed Boy."
July 18 (3 days), Vacant.
July 21, "Irene."
July 25, "The Belle of New York."
July 28, "Going Up."
Aug. 1 (3 days), Pencil.
Aug 4, "Lilac Domino."
Aug. 8, "Brown Sugar."
Aug. 11, "Lord Richard in the Pantry."
Aug. 15, "Mary Rose."
Aug. 22 (3 days), Pencil.
Aug. 25, "Hullo, America."
Aug. 29, "The Blue Lagoon."
Sept. 5, "Paddy the Next Best Thing."
Sept. 12, "Oh, Julie."
Sept. 15, "Nothing But the Truth."
Sept. 19, "The Voice from the Minaret."
Sept. 22 (3 days), Vacant.
Apply,
A. E. ABRAHAMS,
73, Romford-road, Stratford, London, E. 15.

PALACE THEATRE, RAMSGATE.
WANTED, through releasing, First-class Attraction, Feb. 28, once nightly, mat. Sat. Apply, H. W. ROWLAND, 52, Shaftesbury-avenue. Regent 1651. "Topobill, Piccy, London."

WORTHING THEATRE ROYAL.
WANTED, First-class Companies.
Wanted, First-class Companies.
Three nights, March 10.
Three nights, March 10.
March 14, full week or three nights.
March 14, full week or three nights.
March 17, three nights.
Several dates onwards.
Only first-class attractions please apply to C. A. SEEBOLD, as above.

ST. JOHN'S THEATRE, LTD., WARWICK.
Managing Director, C. Watson Mill.
WANTED Known, the following Dates are open for Twice-nightly Attractions:—
April 14 (3),
April 21 (3),
May 23 (3),
June 2 (3), 6 (3), 9 (3).
All communications to
C. WATSON MILL,
Haddon House,
Leamington Spa.

PALACE THEATRE, AMMANFORD.
WANTED, WANTED, WANTED, BEST REVUES and FIRST-CLASS VARIETY COMBINATIONS.
One of the finest theatres in West Wales. Fine Holding Capacity.
Everything done to ensure success.
DATES VACANT, FEBRUARY 28, ONWARDS.
Wire or write,
E. C. ROGERS,
146, Westgate, Gloucester.
Telephone, 176. Telegrams, "Dates, Gloucester."

GRAND THEATRE, WELLINGTON, SALOP.
WANTED, Shows with London Reputation only, for few remaining Spring and Autumn Dates.
Musical preferred.
Present season's bbokings include "Kissing Time," "Yes, Uncle," "Roxana," "Brown Sugar," "Lord Richard in the Pantry," "A Pair of Sixes," "Paddy the Next Best Thing," &c., &c.
Full details, vacant dates, and lowest sharing terms, to London Representative, W. FOSTER HORSFIELD,
Offices, 21 and 22,
26, Charing Cross-road, W.C. 2.

WANTED, First-class Attraction, March 14 and April 18, Artillery Theatre, Woolwich. Coms., CHARLTON MANN, Adelphi Theatre, London.

SCARBOROUGH OPERA HOUSE.
WANTED, First-class once-nightly Attraction March 7.
Apply, DAVID BLISS,
22, Leicester-square, W.C. 2.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

"DADDALUMS."
WANTED, Theatres, March 28, onwards, with exceptions.
ANDREW MELVILLE, Wyndham's Theatre, W.C.

"SCANDAL."
WANTED,
Only vacant dates this year,
March 28 (3 nights), April 18, May 9, 30, Aug. 8, 15 (3 nights, North), Sept. 12, 19 (3 nights), Oct. 17, 24, Dec. 26.
ARTHUR HARDY,
89, Pall Mall, S.W. 1.

HERBERT SHELLEY'S CO.
"ROMANCE OF THE ROSARY."
WANTED, March 7, suddenly vacant (to precede Theatre Royal, Sheffield). One of the biggest successes now touring. All communications, wires, &c., to HERBERT SHELLEY, this week, Royalty Theatre, Barrow-in-Furness.

THEATRES WANTED.

"THE SIGN OF THE CROSS."
"THE SIGN OF THE CROSS."
"THE SIGN OF THE CROSS."
WANTED,
April 4
April 4
(Midlands).
Only Vacancy till Autumn.
NOW BOOKING 1922,
WILLIAM MACLAREN,
Grand Theatre, Lancaster.

WANTED, Monday next, between here and Gainsborough.
"LITTLE RED RIDING HOOD."
A Real, Funny Pantomime.
Wire, FIFE,
Alex. Theatre, Dovercourt.

"TATTERS."
"TATTERS."
"TATTERS."
WANTED, March 7, 14, North Co.
The Greatest Musical Success Touring. Return visits beating first visits.
Wire, "Drama, Brighton."
Letters, Grand Theatre, Brighton.

WANTED, Wire for Monday next, also March 7, that house-packing revue, "MISS 1921." Also March 7, 14, 28, the musical comedy, "WONDERFUL NIGHTS."
Wire,
WILLIAMS, Coliseum, Long Eaton.

"THE VERY IDEA."
(De Courville Production.)
With Easten Pickering.
WANTED, March 21, April 25, May 2, 16. HALDANE CRICHTON, 4, Park-place, St. James's, S.W.

Monday Next.
Monday Next.
Monday Next
WANTED, Feb. 28 and March 7, Feb. 28 and March 7, for the Big Comedy Show,
"NEXT, PLEASE."
"NEXT, PLEASE."
"NEXT, PLEASE."
Wire for Monday.
JOHNNY McELROY,
Tivoli, Manchester.

Douglas Millar and F. Clive Ross' Co.
"THE MAN FROM TORONTO."
WANTED, March 28, April 5, 12.
Address, F. CLIVE ROSS, 17, Shaftesbury-avenue, W. 1.

"A WHITE MAN."
WANTED, Theatres, March 28, onwards, with exceptions, in or near London. ANDREW MELVILLE, Lyceum Theatre, W.C. 2.

J. BANNISTER HOWARD'S COMPANIES.
"THE SILVER KING."
WANTED, Good Theatres, April 4, May 30, Sept 19, Oct. 3, and Nov. 21.
"THE BELLE OF NEW YORK."
Wanted, Good Theatres, April 25, Sept. 19, and Oct. 17.
WILLIAM MARTIN, General Manager, 15, Clifford-inn, Fleet-st., London, E.C. 4.

B. MAINWARING DUNSTAN'S TOUR.
By arrangement with Leon M. Lion.
"BROWN SUGAR."
By Lady (Arthur) Lever.
WANTED, Theatres, Feb. 28 (3 nights), South or West (through theatre changing proprietor), April 4, May 2.
Wire, PERCY ROWLAND, 52, Shaftesbury-avenue, W. 1. Regent 1651. "Topobill, Piccy-London."

MR. C. WATSON MILL in conjunction with Messrs. Marriott Watson and James Ussher presents
"THE FACE AT THE WINDOW."
"THE FACE AT THE WINDOW."
"THE FACE AT THE WINDOW."
WANTED, NEXT WEEK.
WANTED, NEXT WEEK,
WANTED, NEXT WEEK,
March 7.
March 7.
March 7.
Wire,
C. WATSON MILL,
Haddon House,
Leamington Spa.

WANTED Known, Unexpectedly Vacant,
Feb. 28, Feb. 28.
Mrs. Fred Ward and Arthur Richards present
"MERRY NIGHTS,"
including
Billie Walon, the far-famed Light Comedy Star; Tom Hulme, the well-known Revue Comedian; Selina Swift, the girl with the big boots; Arthur Walon, Joan Pearce, Renee Walon, The Nondescript, late of the Two Nondescripts; Three Walons, World's Fastest Singing and Comedy Team; The Electric Four, and Full London Chorus. Many thanks Beresford and Pearce, Mr. Ashworth, Mr. Rushton, Radcliffe and Rawtenstall, Mr. Bell, Hyde and Southport, Mr. Revill, Stockport and Ashton, Mr. Page, Blackburn, Mr. Powell, Farnworth, &c., for offers and contracts. Wire for Feb. 28. RICHARDS, 60, Booth-street East, Oxford-road, Manchester.

"TWO LITTLE DRUMMER BOYS."
By Walter Howard.
WANTED, Feb. 28, North Yorks, Midlands. Printing all ready. Strong Comedy. Also March 14, follow Palace, Newcastle. SIDNEY RENNEF, T.R., Wolverhampton.

Ernest Montefiore
and
Frank Mayban's Co.
"SAILOR LAD."
"SAILOR LAD."
"SAILOR LAD."
By Clifford Rean.
Glorious reception of this dramatic revue.
WANTED, March 7 and Easter week. Wire, Elephant and Castle Theatre. Feb. 28, Hippodrome, Eastbourne.

WANTED, good Theatres for season of West-End plays. SECRETARY, A.T.M., 178, Shaftesbury-avenue, W.C. 2.

"THE PICCADILLY PURITAN."
(Comedy, by Lechmere Worrall.)
Unexpectedly vacant through double booking.
WANTED, Monday next, Feb. 28, to follow Plymouth.
Also March 7.
Wire, Mitanunter Wesdo, London.
BRAYTON AND HUNTER,
77, Great Portland-street, W. 1.

THEATRES WANTED.

MR. CHARLES HAWTREY'S Famous Farcical Comedy, "THE PRIVATE SECRTARY."
WANTED, First-class Theatres,
May 16, 23, July 18, Aug. 8, Sept. 5, 12, 26.
Address, CECIL BARTH,
37, King-street, Covent Garden, W.C. 2.

MR. BRANDON-THOMAS'S COMPANY.
"CHARLEY'S AUNT."
WANTED, First-class Theatres,
July 11, 18 (3 nights), and 25.
Aug. 1, 22, 29, Sept. 5, 12, 19, 26.
Address, CECIL BARTH,
37, King-street, Covent Garden, W.C. 2.

WANTED, No. 1 Theatres and Music Halls only, for
"BUZZ-BUZZ."
The Successful Vaudeville Theatre Musical Production.
(Harold Montague and Danson's Co.)
March 7 (?), 21 (?), April 4 and 11 (?).

"THE GIRL FROM CIRO'S."
The entire Garrick Theatre Production Carried.
March 7, 28 (?), and April 18.

"THE PICCADILLY PURITAN."
Lechmere Worrall's Successful New Comedy. Entire London production carried. West-End Cast, including Henry C. Hewitt and Marie Ault.
Owing to enormous success at Brighton, rebooked for return visit 5 weeks later.
Feb. 28, March 7, 21 (?), and 28.
W. FOSTER HORSFIELD,
Suite 21 and 22,
26, Charing Cross-road, W.C. 2.
Telephone: Gerrard: 7167.

WANTED, First-class Theatres, JACK GOODSON'S CO'S.
"OH, JULIE!"
Feb. 28, March 28, April 11, June 27, July 4, 11, and few Autumn.
"THE GIRL FOR THE BOY,"
May 16, July 18, 25, Aug. 1, and few Autumn.
"HULLO, AMERICA!"
March 14, April 4, 11, and Autumn.
Apply,
THE FREDK. MOUILLOT OFFICES,
7 and 8, Leicester-place, London, W.C. 2.

"PEG O' MY HEART."
"PEG O' MY HEART."
"PEG O' MY HEART."
"PEG O' MY HEART."
"PEG O' MY HEART."
"PEG O' MY HEART."
WANTED, May 9 (M. or S.), July 25, Aug. 1, Sept. 19, Nov. 14 (Scotland on.
"BETTY."
"BETTY."
"BETTY."
"BETTY."
"BETTY."
"BETTY."
April 4 (Wales).
WANTED, May 2, 3, 4 (M.), 9 and 16, Sept. 5, Nov. 7, 21, on (North).
RALLAND,
16, Broad-court, Bow-street, W.C. 2.
'Phone, Gerrard 1280. Wire, Earwigged Rand, London.

MESSRS. FAME-FORTUNE & J. H. SQUIRES present their 1921 Nautical Revue,
"FLASHLIGHTS,"
in three flashes.
A Musical Comedy. Full of pleasant surprises. A Star Cast of Principals, including the above well-known comedians, and first-class Chorus and Dancers. Everything has been done to make this one of best companies on the road. New Scenery, Dresses, and Properties. If you require a rollicking, bright, and breezy show, book it. It's a real success.
WANTED, March 7, 14. All communications, General Manager, J. H. SQUIRES, Empire Theatre, Beverley, Yorks.

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

WANTED, Young Lady as Entertainer in large Boarding House.
Good Pianiste and Vocalist.
Apply, "Rosenburgh,"
Clintonville, Margate.

WANTED, Character Actor, capable of Lancashire or North Country dialect, for Clugsdon, in "The Rotters." Apply, with full particulars, ARTHUR GIBBONS, Charlwood House, Lowfield Heath, Crawley.

WANTED, to open Monday (North), Juvenile and Heavy Man, Lady for Lead ("Two Orphans," "Aurora Floyd"); one week, probably longer. Wire very lowest, WEBB, 17, Richmond-street, Gateshead, till Sunday; then, 57, Viceroy-street, Seaham.

WANTED, Cinema Artists, all lines, for important British productions; photos essential. SIDNEY JAY'S AGENCY, 181, Wardour-st., W. 1. 'Phone, Regent 4329.

WANTED, Animal Performers, capable of playing Apes in "Tarzan of the Apes." Artists reply, stating if they have skins and masks, and lowest terms, ARTHUR GIBBONS, Charlwood House, Lowfield Heath, Crawley.

WANTED, tall, gentlemanly Male Dancer; expert in the latest steps, to join lady for Exhibition and Revue engagements. Fullest particulars, by letter only, to LEONARD JEFFREYS 165 Charing Cross-road, W.C. 2.

WANTED, Male Vocalists, Operatic Choristers preferred, for first-class revue. Write, with full particulars, Box 143, "The Era."

WANTED, Chorus and Dancers, join Glastonbury Festival Players, March 17 to April 30; co-operative basis or salary £4; rejoin August Festival and extended tour Autumn. Apply, DIRECTOR, Festival School, Glastonbury.

WANTED, for long music hall tour, Child (Girl) Dancer, over 14 years old, and must be very small, slight knowledge of toe dancing, one resident in London preferred. Apply, by letter only, with exact height, age, salary, particulars, to FRANK JENNINGS, Stage Door, Savoy Theatre, Strand, London.

WANTED, small Girls, aged 14, sing and dance. MADAME SYLVIA, 356, Kennington-road, S.E. 11.

ARTISTS' WANTS.

WANTED Known, Soprano desires permanent engagement; hotel, restaurant, or as Pianiste, March 7. MISS COOK, 4, Poplar-terrace, Horley, Surrey.

WANTED, Engt., by Soprano Vocalist (Young), C.P., chorus, musical comedy, or revue; powerful voice, good range, versatile; at liberty now. Box 89, "The Era."

ARTISTS' WANTS.

WANTED Known, young lady, exceptionally good stage appearance, experienced Violiniste and singer, desires engagement; only good offers considered. Box 64, "The Era."

WANTED, by MADELAINE SELWYN, mezzo-soprano; recently dis. Panto., to join high-class C.P. or Revue. Apply, Box 116, "The Era."

WANTED, by IVY DELAMERE, Comedienne and Expert Dancer. Offer for C.P. or Revue. Coms., 9, Bede-street, Braunstone Gate, Leicester.

WANTED, by DAN DRURY, any Comedy Part in Revue. Wire (for laughs). Perm. add., 48, Isabel-grove, Clubmoor, Liverpool.

AMATEURS, PUPILS, &c., WANTED.

WANTED, Amateurs, Aspirants, every description, trained or untrained. Stamp. Call afternoons. MR. D'ALBERT, 3, Stansfield-road, Stockwell-road, S.W. 9.

WANTED, Beginners, good voices, songs, sketches, written, rehearsed, produced. 200 artist-clients appearing. Established 25 years. Stamp. Call, D'ALBERT, above.

WANTED, Four Girls, aged about 12 to 13, with talent for dancing, to train for Juvenile Troupe. Arrangements have been made with a good-class boarding school near London to board and educate the girls, free of cost to parents, during period of training. Dancing taught by lady expert. Salary to commence with engagements. Photos if possible. References exchanged. Apply, Box 79, "The Era."

WANTED Known, MISS G. TROPEA has a few vacancies for Violin and Mandoline Pupils, professionals or amateurs. For terms, &c., apply 35, New North-street, Bloomsbury, W.C. 1.

EVA BARNES'
SCHOOL OF DANCING.
WANTED Known, all styles of dancing taught. After-school classes for children. Ballet class for ladies can be entered at any time.
Professional training by a professional.
4, Soho-street, Oxford-street, London, W. 1.
Telephone, 6153 Gerrard.
Call, write, telephone.

MISCELLANEOUS.

WANTED,
FIRST-CLASS WARDROBE MISTRESS,
for High-class Work
in a
First-class Theatre.
Must be able to Cut and Make well.
Permanent position if suitable.

Apply,
Box 113,
"The Era."

WANTED, Scenic Artists, to know that Leete's hold a large stock of Scenic Colours, Brushes, &c. Write for Catalogue. A. LEETE & CO., 129, London-road, Southwark, S.E. 1.

WANTED, by well-known Manager, shortly at liberty, Engagement; drama, var.; many years' practical exp.; at present controlling successful house. Offers, MANAGER, 18, Hillgrove-street, Stokes Croft, Bristol.

WANTED, Engagement as Acting Manager; good tour, theatre, or cinema; disengaged now through termination of tour; age 30; good refs. and exp.; refined and reliable. Offers to MANAGER, 9, Victoria-embankment, Darlington.

WANTED Known, Vacant,
W. C. BURNS,
the Versatile Business Manager. Any line. Also the greatest experienced road show pilot. Highest refs.; abstainer, and motorist. Excep. personality and advert, expert. 65, Yew Tree-lane, South Yardley, B'ham.

WANTED, Re-engagement as Stage Manager, &c.; any hall, anywhere; highest of references; age 35; smart appearance, tall; life abstainer; well known. HAMMERTON, 4, Horsford-road, Brixton-hill, S.W. 2

WANTED, Sit. as Operator-Electrician; any machine; M.G., A.C., or D.C.; gas or oil engines. Own tools and wiring. Terms moderate.
MIDDLETON,
91, Lee Street, Oldham.

WANTED, engagement, Carpenter-Electrician; thoroughly practical both branches; control of staff; theatre or variety; good kit tools; 25 years' experience. H. D., 1, Kynaston-road, Enfield, Middlesex.

WANTED Known, Healthy Man, 40, teetotaller, non-smoker, fluent French speaker, good knowledge Spanish, good verse writer, schottische dancer, desires to travel; any capacity. Address, CARLOS, 66, Stuart-road, Walton, Liverpool.

WANTED Known, for Disposal, Author has Smart, Present-day Two-act Play; suitable touring company. Box 514, "The Era."

WANTED, Part Time Work by youth, 19, with electrical, clerical, and stage experience. H. M., 69, Netherwood-road, W. 14.

WANTED, Producer (capitalist) for a new Musical Comedy (Oriental piece, depicting Turkish life) S. KESSEDJIAN, 6, Archer-street, Piccadilly, W. 'Phone, Regent 5584.

MUSIC HALL ARTISTS WANTED

18th Year.
WANTED, Artists, to send Date List and Terms (Wire or Write).

EARLY DATES. All Managers get our
EARLY DATES. Lists.
EARLY DATES. Jan. 31, Feb. 7 and 14, onwards.
WILL DALTON,
57, Parsonage-rd., Withington, Manchester.
'Phone, 193 Didsbury.
Wires, "Granbeste, Manchester."
Give me a chance, and *keep posted with fresh dates.*

WORKMEN'S HALL,
Blaenavon, Mon.
WANTED, Strong Musical Acts and Specialties, for
March 14, onwards, once nightly.
Also specialities for
Easter, Whitsun, and August
Holiday Weeks.
Must be new to Blaenavon.
Enclose Date Sheet.
Address all communications
JOHN DAVIES,
Secretary.
Tel. 24.

MUSIC HALL ARTISTS WANTED

HARRY LEATON'S AGENCY, 420, Sauchiehall-street, Glasgow. 'Phone, Douglas 3142. 'Grams, "Cockney, Glasgow."

WANTED, Revues, Big Vaudeville Combinations, Star Attractions, Artists of every description, for immediate dates, for first-class theatres and variety houses. Particulars first letter. Interviews by appointment only.

WANTED, Artists in town April 4, and willing to oblige with view to work, send name at once to GOODMAN, 36, Eglington-road, Bow, E. 3.

MUSIC HALL ARTISTS' WANTS.

WANTED, Monday next, also March 14 and 21, by SANNI, Great Versatile Comedy Act. Wire for a big laughing hit. This week, Palace Theatre, Belper.

WANTED, Monday, Feb. 28, March 14 and 21.
BILLY CHURCHILL,
Comedian.
Before taking his own Show on the road. Wire, this week, Corn Exchange, Abingdon.

WANTED, March 7, 14, by SIMMO PEGONIE, Novel and Trick Violinist. This, 170, Glenfarg-road, Catford, S.E. 6. Next, Town Hall, Herne Bay.

WANTED, Feb. 28, March 7, WILFRED CLOWES and his Concertina. Wire, 61, Parkfield-street, Rusholme, Manchester.

WANTED, Monday next, by THE RAPIERS, Equilibrists. Wire, Theatre Royal, Smethwick.

WANTED, Monday next, by TALBOT AND CLARE, in Novel Burlesque, "Cloudland." This, Regent Theatre, Gt. Yarmouth.

WANTED, Feb. 28, March 7, by FLORA & ALBERTA. Comedy Acrobatic Juggling.

Wire, 9, Bedford-street, Scarborough.

BROS. ASTON AND LADY.
World-renowned Cycling Comedians.
WANTED, Monday, Feb. 28, precede Ashington. Wire, this, Hip., Altrincham, Lancs.

Well I'm Blowed. Here they are, out again.
THE ROBINSONS.
WANTED Known, and such a nice Vocal and Piano Act, too, and look, this, Empire, Swadlincote (7th return). Next, Empire, Mansfield (2nd return). Vacant March 14, on.

WANTED, Monday next, also March 7, 14, by THE ROYAL "VIONA" QUARTETTE, Famous Banjo Act; own setting, everything carried; 6-sht. lithos. This week, Palace, Plymouth (bottom). Wire to save time. 5, Mulgrove-street, Plymouth. Will travel any distance.

WANTED, Feb. 28, March 7, 14, 21, MLLE. HENGLEUR'S Star Troupe of French Poodles. Wire, Merlwood, Roe-lane, Southport.

CIRCUS ARTISTS WANTED

WANTED, Circus Artists, with own horses; also performing horses, ponies, donkeys, &c. Send full particulars and terms; long engagement if suitable. Johnny Watson and Lieut. Chard please write. Box 139, "The Era."

WANTED, Billposter, to travel with Circus Agent. Applications only considered from men with previous similar experience. Give refs. and previous circus experience. Mark envelopes "Billposter." Apply, FRANK BOSTOCK, Circus, Chertsey.

CIRCUS ARTISTS' WANTS.

WANTED Known, ROLLO, on the High Rope, with Firework Sensation; an ideal circus attraction. Perm. add., 98, Peel-street, Rochdale.

MUSICIANS WANTED

WANTED, Expert Musical Director-Violinist, for Picture House in Bournemouth, able to obtain musicians and supply music. Good position for right man. Commence March 7. Other members required: Pianiste, 'Cellist, 2nd Violinist, Organist, Double Bass. Apply, stating salary required and reference, to Box 112, "The Era."

WANTED, 1st Violinist, to act as Musical Director, leading Cinema, Bournemouth; must have held similar position and be able to furnish irreproachable references. Comfortable position and good salary for right man. Commence March 7. Apply Box 111, "The Era."

THEATRE ROYAL, PONTYPOOL, MON.
WANTED, to open immediately, or when at liberty, First-class Conductor (Violin), for Twice-nightly Music Hall. State full particulars, age, references, terms, and when at liberty. Permanency for the right man.
Apply, G. H. PITT, as above.

WANTED, Violin Conductor (with own library preferred), for orchestra of 8; no Sundays; must be thoroughly experienced in pictures. Interview essential Commence Monday next. MANAGER, King's Palace Cinema, Wimbledon, S.W.

WANTED, Rep. Violin (lady), evenings only, 7 to 10; audition Thursday, 11 to 1. BROCKLEY PALLADIUM, Brockley, S.E. 4.

WANTED, fully experienced Violin Repet. (British), six months' seaside engagement, commence about April; 27 hrs. per week of 7 days; A.M.U., or willing to join. Particulars of recent engagements, salary required, to Box 88, "The Era."

WANTED, Musicians for first-class Variety Halls.
NEWPORT EMPIRE (Mon.), Leader.
EDINBURGH EMPIRE, Repetiteur.
GLASGOW COLISEUM, Repetiteur.
Applicants must be experienced and thoroughly competent. Write, with full particulars of experience, copies of references, &c., to the MUSICAL DIRECTOR at the above-mentioned halls.

WANTED, brilliant Leader Violinist; also Drummer; must be tip-top performers; start Saturday next. Apply, personally, 12 till 1 daily, GRAY, 12, Archer-street, Piccadilly, W.

WANTED, Leader; used to classical works; £6 for six nights. Also Drums, £4 5s. A.M.U. or willing to join; must be reliable. Ref., &c., A. E. BARLOW, M. D., King's Hall, Oldham.

Palace, Burnley.
WANTED, good, reliable Leader; A.M.U. Terms.
Apply, M.D.

PIÉNA DO NOT FAIL TO SECURE FOR
YOUR COPY OF
HATE and LOVE *By MAURICE SAMEHTINI.*
This Dramatic Symphonic Poem will assist you in making your programme a complete success. It is just the music you can use for every film For every occasion every day.
Full Orch., including Piano, Harm., two 1st viol., Viol. obl., 2nd Violin, etc., **6/-**
Salon Orch., including Piano, Harm., two 1st Viol., Viol. obl., 'Cello, Bass Flute, Clar., Cornet, Tromb., Drums., **4/9**
Small Orch, Piano, Violin, 'Cello, Bass Flute, Clar., **2/6**
E. Piano, **1/6.** Harmonium, **1/-.** Violin, **9d.** Other Parts. **6d.**
Are you already a Subscriber? Write for Particulars.
Catalogue Free on Application.
CINEMA 55, HIGH ST., OXFORD STREET, W.C.2. MUSIC
'Phone Gerrard 7236.

MUSICIANS WANTED.

WANTED, Lady Violiniste (Leader), also Lady 'Celliste, for West-End restaurant, lunches and teas, 5 afternoons only in week; and Lady Violiniste (Leader) for tea room, 5 afternoons only; must be well up in orchestral work. Apply, with full particulars, to Box 114, "The Era."

WANTED, first-class Leader for Band of six; able to fix pictures and with library. Also first-class Orchestral Pianist; start Sunday, 27th inst. Box 134, "The Era."

WANTED, for first-class Cinema in nice town, Leader-Violinist, Orchestral Pianist; both tip-toppers; thoroughly experienced and capable to fit picture. State terms and when disengaged. Competent 'Cellist also wanted.
Box 117, "The Era."

WANTED, for Seaside Town, Two First Violins and 'Cello (Lady or Gent.); start March 7; must be first-class players, to augment Cinema Orchestra. Fullest particulars. References and inclusive terms to
JAMES P. MOORE, "Rosario," Torquay.

WANTED, good Violin and 'Cello, ladies, resident, in hotel. Full particulars and terms, MISS ERL, Hotel Majestic, St. Annes-on-Sea.

WANTED, first-class Violinist (lady or gent.), for Trio, for Margate, Whitsun to end Sept.; about 3 hours' playing daily. Audition in London. State terms. Box 98, "The Era."

WANTED, 2nd Violinist; commence March 7; Picture House, Bournemouth. Apply, stating references and salary required, to Box 105, "The Era."

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Long tour and comfortable berth to willing worker.
Apply, stating age and salary required and full particulars to
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WANTED, Clarinet, Bassoon, Trombone (combine Euphonium), Drummer, with Tymps. and full effects. Lowest terms and last two refs. to MUS. DIR.

WANTED (Ladies), Clarinet and Double Bass, to complete Ladies' Orchestra; seaside summer engagement, in Lancashire, 6 months. Particulars,
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"The Era."

WANTED, Clarionet; commence March 7; Picture House, Bournemouth. Apply, stating references and salary required, to Box 110, "The Era."

WANTED, Double Bass; commence March 7; Picture House, Bournemouth. Apply, stating references and salary required, to Box 107, "The Era."

WANTED, for Syncopated Orchestra, First-class Saxophone, for East Coast. Terms, details, and (if possible) photo., E. FREDK. JONES, Olympia Ballroom, Scarborough.

WANTED, first-class 'Cellists, Soloists, for permanency; hotel and hydro.; only experienced players entertained. JOHNSON, c/o 45, Portland-road, Blackpool.

WANTED, 'Cellist; afternoons and evenings; no Sundays. Terms and exp., MANAGER, Alexandra Picture Theatre, Derby.

WANTED, good 'Cellist, for trio; 5½ hours daily, no Sundays.
JOHNSON,
C/o Smillie, 268, Great Western-road, Glasgow.

WANTED, immediately, First-class Orchestral 'Cellist, for Trio; must be thoroughly conversant with Tavan, Alder, Mouton, &c., standard overtures; five hours daily, no Sunday work. State salary required, send references. ROYAL CINEMA DE LUXE, Ashford, Kent.

WANTED, 'Cellist; commence March 7; Picture House, Bournemouth. Apply, stating references and salary required, to Box 106, "The Era."

WANTED, 'Cellist, for High-class Orchestra; afternoons and evenings; no Sundays; must be good soloist and experienced. Quote terms, and give audition. Apply, MUSICAL DIRECTOR, Royalty Kinema, Richmond, S.W.

WANTED, for Band of Birmingham City Police, Competent Flute, Cornet, Trumpet, and Clarinet Players; age not exceeding 30, hight 5ft. 8ins. Apply to CHIEF CONSTABLE (Band), Birmingham.

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WANTED, Organist; commence March 7; Picture House, Bournemouth. Apply, stating references and salary required, to Box 109, "The Era."

WANTED, Pianiste; commence March 7; Picture House, Bournemouth. Apply, stating references and salary required, to Box 108, "The Era."

WANTED, first-class Orchestral Organist; evenings only; Orchestral Pianist, 5 hours daily; also 'Cellist, 5½ hours daily; all must be first-class instrumentalists. Apply, stating age, qualification, and salary expected, to MUSICAL DIRECTOR, 3, Peel-avenue, Rusholme, Manchester.

WANTED, Relief Pianist (lady), 3 matinées weekly, and ½ hour nightly. Apply, Wednesday morning at 11, MANAGER, Bolingbroke Cinema, Northcote-rd., Clapham Junction.

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WANTED, First-class Pianist, also Leader (Violin). Must be used to variety. Probable vacancies for other instruments. Full particulars, age, terms, when at liberty,
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WANTED, Orchestral Pianist; open Monday; Pictures and Varieties; 26 hours; salary and refs. MANSELL, Palace, Ashford, Kent.

WANTED, Pianist, Cleveleys Hydro, near Blackpool, to open March 19.

Apply, MUSICAL DIRECTOR.

WANTED, a good Relief Pianist.
Apply,
ELECTRIC THEATRE, EPSOM.

WANTED, Relief Pianist; only first-class need apply; start Sunday, 27th inst. Box 135, "The Era."

WANTED, open Monday next, reliable Orchestral Pianist; thoroughly experienced; twice-nightly Varieties or useless; A.M.U. member. Terms £3 13s.; half matinée. Age, refs., MUS. DIR., Palace Theatre, Attercliffe, Sheffield.

WANTED, Monday, Feb. 28, Pianist and Violinist; joint preferred; with library; first-class performers only; cinema; 4 hours nightly; 2 matinées; no Sundays. Wages, refs., to ELECTROSCOPE, High Wycombe.

WANTED, Lady Drummer, for first-class cinema; Manchester; open March 14; send photo. CONSTANCE CROSSE, "Holmlea," Edenhurst-road, Stockport.

WANTED, for First-class Variety Hall in Yorkshire, competent Drummer (with tymps). Write, stating particulars of experience, &c., to Box 136, "The Era."

WANTED, a Good Trap-Drummer, with Tymps., for Engt., near London, 6 days per week, picture house. Musicians, all lines, please write with view to Summer Engagements. THE ALLCHURCH MUSICIANS' BUREAU, 131, Bedford-hill, Balham, S.W. 12.

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WANTED, Pianists, Organists, 'Cellists, for London and Provincial Cinemas and Theatres: either sex. Letters only, terms, exp., &c. JEFFREYS, 106, Charing Cross-road, W.C. 2.

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Apply, stating age, with terms and references, to MR. DAN GODFREY, Director of Music, Winter Gardens, Bournemouth.

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As Mr. Byrne has intimated his desire to retire from the Municipal Orchestra, there will probably be a vacancy for a
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String Quintette, from July 3 to July 23, and Sept. 18 to Oct. 1, augmented by Brass and Wood Wind Temps, &c., to the number of 12 from July 24 to Sept. 17 (including Conductor (Solo Violinist).
Morning and Sunday Evening Concerts, and every evening for Musical Comedies and Dramatic Companies. Must have good rep. of popular and classical music.
Also required, a Brilliant Solo Violinist, from March 24 to April 2 (inclusive).
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WANTED, First-class Instrumentalists, double-handed preferred, including good Side Drummer.

Apply,
with references, to
CAPTAIN H G. AMERS, T.D.,
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The Tower,
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WANTED Known, First-class Musical Director is at liberty to accept Engagement in theatre, music hall, or cinema. MUS. DIR., 133, London-road, South Mill, Bishop's Stortford, Herts.

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WANTED, Engagement as Violinist-Conductor; experienced all lines; fine library; age 26; permanent engagement desired. State terms, with offers, to SWALES, 177, Main-street, Alexandria, near Glasgow, N.B.

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WANTED, by experienced Violiniste, Rept., hotel engagement at seaside town, for summer season. Box 137, "The Era."

WANTED, Engt. by Violiniste as Rep.; exp. in cinema; library if needed; low terms; any district. W. D. SMALL, 95, York-road, Forest Gate, E. 7.

WANTED, engagement by good experienced Repetiteur; disengaged March 7. Address, 7, Albert-terrace, St. Peter's Park, W. 6.

WANTED, by Violinist (Rep.), Engt. in café, hotel, or cinema; good orchestral experience; some solos. DREWE, 92, Charlotte-street, Fitzroy-square, W. 1.

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WANTED Known, experienced Violinist-Repetiteur, disengaged, any line; Cinema, &c. 45, West Hill-road, Southfields, S.W. 18.

WANTED, Engt. by Violinist, first-class, Rep. or First Violin; in Liverpool or district; experienced any business; state terms. 28, Little Woolton-street, Crown-street, Liverpool.

WANTED, Engt. by experienced Violin (Rep.); cinema; perm. or deputise; London, S.E., preferred. VIOLINIST, 8, Nigel-road, Peckham Rye, S.E.

WANTED, Engt. as Rep. Violin; good round tone; highly talented; good sight reader; can combine piano; good accompanist; N. or N.W. district; A.M.U. Box 83, "The Era."

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WANTED, Engt. by Clarinet; experienced; any business; open at once. LITTLER, c/o 41, Victoria-street, Llandudno.

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WANTED, Engt., by thor. experienced and reliable Clarionettist, fully conversant with Tavan, Alder, &c., high or low pitch soloist. Particulars to CLARINET, c/o 14, Warburton-street, Hall-lane, Liverpool.

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WANTED, Engt., Double Bass, to gain experience; London only. D. B., 187, Estcourt-road, Fulham, S.W. 6.

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WANTED, Engt. by expd. Double Bass, J., 6, Arthur-road, Holloway, N. 7.

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WANTED, by Saxophone (B flat tenor), perm. engt. in Military or Jazz Band, or would deputise; abstainer, conscientious, and reliable. Box 97, "The Era."

WANTED Known, by Trombone, thor. exp.; Engt.; London or subs. only; good offers; will accept good tour. Write, stating terms, STEWART, 5, Cobham-street, Greenbank, Blackburn, Lancs.

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WANTED Known, Pianist, gent., at Liberty Monday next, Feb. 28; exp.; combine second violin. Address, MANTON, 33, Howarth-street, Old Trafford, Manchester.

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Artists must be able to dress their parts in these plays according to West End standards.

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After engagements are settled, plays will be cast and parts given out. Artists must be letter perfect in the first two plays and roughly ready with the next three.

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ARTISTS AT PLAY.

THE STAGE GOLFING SOCIETY.

Coombe Hill turned out a strong team to meet the Stage Golfers, at Coombe-hill, last Friday, and they beat the Actors by 13½ points to 6½ on the day.

Both Fred Leslie and Owen Nares played good golf in the singles to beat plus players in H. J. Carver (plus 2), and A. S. Mays-Smith (plus 1), respectively, but the surprise of the match was the soundness of Godfrey Tearle, who beat Lord Portarlington by 6 up and 5 to play. Tearle has a nice easy swing, and gets a long distance from the tee without apparent effort. He played his approaches well, too, and was steady on the green. Grossmith had a rare battle with Captain Paget. The latter kept gaining a lead of one or two holes, only for the actor to peg him back again until the clubman finished the game on the 17th green.

The top foursome in the afternoon was a very "hot" affair between Leslie and Ross and Carver, and the Scottish Internationalist, C. B. Macfarlane. The latter couple won by 3 and 2, and the best ball score of the four for the first 11 holes was 32. One under threes is some going! Results:—

Singles.

THE STAGE.		COOMBE HILL.	
Fred Leslie (5 and 4)	1	H. J. Carver	0
Herbert Ross	½	C. B. Macfarlane	½
Owen Nares (4 and 2)	1	A. S. Mays-Smith	0
D. J. Williams	0	F. L. Payne (4 and 3)	1
Harry Dearth	0	General Seligman (3 and 2)	1
H. Le Grand (2 and 1)	1	C. M. Buckley	0
Sam Livesey (5 and 3)	1	W. Pope	0
Ernest Graham (Hon. Sec.)	0	A. F. Gourlay (5 and 4)	1
H. Ranelow	0	E. Cumberland (5 and 4)	1
Davy Burnaby (4 and 3)	1	Captain Cecil	0
M. Gideon	0	F. Simonis (6 and 5)	1
H. Taylor Platt	0	C. Partridge (1 up)	1
George Grossmith	0	Captain Paget (2 and 1)	1
Godfrey Tearle (6 and 5)	1	Lord Portarlington	0
Points	6½	Points	7½

Foursomes.

Leslie and Ross	0	Carver and Macfarlane (3 and 2)	1
Dearth and Williams	0	Mays-Smith and Payne (3 and 2)	1
Le Grand and Livesey	0	Gen. Seligman and Buckley (3 and 2)	1
Graham and Burnaby	0	Gourlay and Capt. Cecil (2 up)	1
	0		4

Singles.

Gideon	0	Lord Portarlington (1 up)	1
Taylor-Platt	0	Partridge (2 and 1)	1
Total points for the day	6½		13½

"PERI, THE SLAVE OF LOVE."

Comic Opera, in Two Acts, by George Arthurs, Composed by William Neale, Produced at the Grand Theatre, Wolverhampton, on Monday, Feb. 21.

King of Bagdad .... Bernard Knowles
Hassan .... Frank A. Wood
Omar .... M. Klit-Gaarde
Suliman .... Colin Coop
Abdulla .... Bernard Knowles
Ali .... Sinclair Cotter
Badoura .... Winifred Hare
Amina .... Zoe Corner
Sunshine .... Margot O'Callaghan
Moonshine .... Violet Hallet
Stardust .... Nita May
Rosebud .... Rosalie Bourne
Peri .... Winifred Roma

The author has written quite a pretty love story, whilst some of the songs are almost Gilbertian in style. The music is in parts very fine, nearly reaching the standard of grand opera, and Mr. William Neale is to be congratulated on having produced so worthy a successor to "The Maid of the East."

Hassan, the chief Vizier, sets out on a journey to find a peerless slave for the King of Bagdad, but returns after a fruitless search, much to the satisfaction of his enemy, Suliman, the second Vizier. Abdulla, a travelling merchant, however, produces Peri, "the perfect slave," and confides her to the care of Hassan, to be handed over to the King. Hassan's son Omar sees her and falls passionately in love, and swears she shall be no man's slave, but his true wife. Peri, however, is handed over to the King, but eventually becomes "the slave of love."

Miss Winifred Roma as Peri absolutely looked the part, and, moreover, has a sweet soprano voice, which was heard to great advantage in her duets with M. Klit-Gaarde as Omar. The latter is a very fine baritone, both musically and dramatically. Two of their best numbers were "Oh! Captive Bird" and "The Ladder of Love." Mr. Frank A. Wood made an excellent Hassan, and is the possessor of a good tenor voice. Mr. Colin Coop was quite in his old form as Suliman, and made a splendid operatic villain. Mr. Bernard Knowles, a local gentleman, did well in the dual rôle of the King of Bagdad (surely this should be Caliph?) and Abdulla. Sinclair Cotter, in conjunction with Miss Winifred Hare as Badoura, and Miss Zoe Corner as Amina, caused no little amount of amusement. Special mention should be made of the dances by Miss Roseva Skelton.

The chorus—what it lacks in quantity is made up in quality. The augmented orchestra, on Monday night only, was under the direction of the composer; Mr. Albert Watson will in future take control. The opera was produced by Mr. Nevell Graham.

Alec Regan.

Alec Regan produced the Horatio Nicholls' ballad, "The Memory of a Song," at the Hippodrome, Southampton, last week, and scored an immediate success.

"THE OTHER FELLOW."

An "Adventure" in Four Acts, by Captain Frank Stayton, Produced at the Devonshire Park Theatre, Eastbourne, on Monday, Feb. 14.

James Tickle .... Fred Evison
Digby .... J. E. Coyle
Horace Warrington .. Chas. Courtneidge
John Stenson .... Fred Powell
Michael O'Rafferty .... J. P. Kennedy
Miguel Morales .... Geo. G. Carr
Hattie .... Elisabeth Drury
Phyllis Warren .... Madge Compton

The author describes his new work as "an adventure," and this proves to be mainly farcical comedy with here and there vivid splashes of exciting drama. Much laughter was heard on the opening night, when a favourable reception was recorded.

About two years before the opening of the play, the "hero," James Tickle, was a happy, contented man, with a charming fiancé, and all was well with him. In a grateful mood, a black boy shows Tickle a hidden treasure of many valuable precious stones. Tickle removes this vast fortune, and from that moment happiness departs: "Three villains" find their "swag" removed, and set themselves to track the finder. To evade his pursuers, Tickle reduces himself by meagre diet and Turkish baths to a living skeleton; he sends the jewels to his fiancé for her safe keeping, and henceforth devotes himself to evading possible discovery by the three. Fearing to visit his lady-love, Phyllis Warren, he employs a man to undertake the adventure of visiting her, conveying messages, and receiving the treasure. But the ruthless three have got on the track of Phyllis, and suspecting she holds the treasure, take singing lessons from her, and generally haunt her house. Warrington, Tickle's Ambassador, arrives, and obtain the jewels, but falls in love with Phyllis, and she with him. They both arrive at Tickle's flat, and Phyllis fails to recognise her originally fat lover in the abnormally thin person of James Tickle. The relentless three also burst into the room; the whole truth is soon laid bare, and in the final act, Warrington, "the other fellow," marries Phyllis. Tickle shares his wealth with the blood-thirsty three, and the whole five sit down to a good square meal, the first Tickle has enjoyed for over two years.

For the part of Tickle, the skeleton, Mr. Fred Evison has special and unrivalled physical qualifications, and in addition his clever work in mock sentiment made his performance a very humorous one, which raised much genuine laughter. Mr. Charles Courtneidge as Warrington, "the other fellow," contributed brisk, bright work of genuine merit, which made his part a very distinct success. Mr. J. E. Coyle, too, extracted plenty of fun from the rôle of Digby, and fully earned the applause he gained, and as the three sleuth hounds, Stenson, O'Rafferty and Miguel Morales, Mr. Fred Powell, Mr. J. P. Kennedy and Mr. Geo. C. Carr gave well-marked and able renderings. Miss Madge Compton, charming in manner, pretty in face, and seductive in her love making, was a distinct success as Phyllis Warren, and Miss Elisabeth Drury extracted much genuine comedy from the smaller part of Hattie.

"HYPOCRISY."

Drama, in Three Acts, by William Melvyn, Produced at Stratford Theatre Royal, Monday, Feb. 21.

Mark Weldon .... Mr. William Melvyn
William Vane .... Mr. R. A. Atholl-Douglas
Jaspar Weldon .. Mr. Douglas Tremayne
Edward Weldon .... Mr. Harry Rose
Jack Taylor .... Mr. Richard Wilson
Verona Beryl .... Miss Margaret Stuart
Mrs. Weldon .... Miss Nellie Wilson
Fay Desmond .... Miss Ada Oakley
Aunt Emma .... Miss Betty Seymour

The plot turns upon the hypocrisy of Mark Weldon, who, under the cloak of being a religious man, is guilty of such criminal deeds as a bogus marriage with one woman, and, under a promise of making her his wife, the seduction of another. His father, Jaspar Weldon, is not much better, for he callously turns his stepson out of his house and behaves badly to his long-suffering wife. However, retribution overtakes the bad characters of the play, and there is a conventional happy ending.

The play was excellently acted and well staged. Miss Betty Seymour, as the domineering, righteous Aunt Emma, effectively depicted all the characteristics of the maiden aunt of narrow views. As Mark Weldon, Mr. William Melvyn was well placed. Mr. R. A. Atholl-Douglas was a debonair, light-hearted William Vane. Mr. Douglas Tremayne was successful in his portrayal of the hypocritical Jaspar Weldon. Edward Weldon was a breezy personality as delineated by Mr. Harry Rose. Mr. Richard Wilson made Jack Taylor a lively manservant, whose sweetheart, Fay Desmond, was ably represented by Miss Ada Oakley. Miss Nellie Wilson was a self-contained Mrs. Weldon, and Miss Margaret Stuart was to be credited on a clever study of the part of Verona Beryl.

'GABY'S" TREASURES SOLD.

The wonderful treasures from the house of the late Mlle. Gaby Deslys in Kensington Gore were sold in London last week by the well-known firm of Glynn & Murch, for over £40,000. The sale was largely attended, a great many prominent figures in the theatrical world being noticed by an "Era" representative.

Perhaps "Gaby" had more beautiful and extraordinary possessions than any other actress of modern times. Among them, for instance, was a pewter tankard that bore the inscription on its base: "Given to my friend and secretary, John Thurloe, by Oliver Cromwell, 1650." This fetched £56 10s. Then there were a XVIIth century water clock (£50), an Italian box, supported by lions' claws, and decorated with flying Cupids (£205), a seven-octaved boudoir grand piano (£210), a wonderful Gothic throne, and a XVIth century Italian ivory crucifix; whilst the more "domestic" offerings included those of a chest of stage gowns, electric irons, dress hangers, Persian carpets, and cushions.

A devotional statuette of the Madonna and Child was withdrawn at the last minute at the request of Mlle. Deslys' relatives, who regarded it as far too sacred and personal a treasure to be sold to a stranger.

The proceeds of the sale go to the Marseilles poor, subject to the testatrix's mother's and sisters' life interests

LONDON SUBURBAN THEATRES.

THE ELEPHANT.

Messrs. Frank Mayban and Ernest Montefiore presented here on Monday evening Clifford Rean's popular musical-comedy-drama, "Sailor Lad," by arrangement with Joe Elvin, who, it will be remembered, toured the play very successfully. Miss Clara Reid sang, danced and played vivaciously as the happy buxom landlady of the "Welcome Home," and in association with Bob Morris, as the indefatigable word-twister, Jerry—his ludicrous efforts highly amusing the large audience—won abundant applause. Mr. Harry Andrew was bright and breezy as the skipper of "Boy Jim," and Mr. Ernest Montefiore, as the German spy, Thorndyke, acted with distinction. Mr. Frank Mayban was well cast as Bob Bracewell, and Mr. John Belton made a sinister figure as Joseph Tressiger. Miss Molly Wells was pleasing as his step-daughter, Molly. Miss Valerie Crespin was an admirable Gretchen Salborn. The play was well mounted and staged, and the chorus and musical arrangements all that could be desired.

WIMBLEDON THEATRE.

On Monday evening a crowded audience gave a splendid reception to its old and popular friend, Mr. Fred Terry, who, with Miss Violet Farebrother and an excellent company, presented that always interesting costume drama, "Harry of Navarre." Mr. Terry was suffering from a severe cold and sore throat, and mentioned at the end of the first act that he was appearing against medical orders, but that he did not wish to disappoint his friends—the public. He therefore pluckily went through the tiring part of Henry de Bourbon, and acted it with all the naturalness and ease which is ever associated with his name. Miss Violet Farebrother was sweet and entrancing as Marguerite de Valois, a part she has played successfully all over the world. Mr. Edmund Grogan gave a fine character-sketch as Charles IX. Miss Florence Hunt was most acceptable as Catherine de Medici, and very praiseworthy was Miss Nellie Griffiths as the pretty and pert Marie Belleforet. Mr. Frank Royde acted with spirit as the Duc de Guise, Mr. Frank Cariello was the Duc d'Anjou, and Mr. Hugh F. S. Casson was excellent as De Monhy, the Huguenot leader. Mr. Frank Denman deserves mention for his performance as Ruggini, the astrologer. At the close, after repeated calls, Mr. Fred Terry, on behalf of himself and his "comrades," thanked the audience for their laughter, their applause, and particularly their attention.

WINDSOR NEW THEATRE ROYAL

Mr. J. H. Shaw's company, with "The Quaker Girl," are paying another visit here, and judging by the reception on Monday night, is as popular as ever. Mr. Louis Wigley, capitally suited to his part, keeps the house in good spirits with his Tony Chute. Mr. Fred Futvoye has made a great success in his character of Captain Charteris. Mr. Maxwell W. Cody is very amusing as Jeremiah. Prince Carlo finds an able and convincing exponent in Mr. Louis Garnet. Mr. Milton Hope cleverly impersonates Monsieur Larose, Chief of Police, and Monsieur Duhamel is effectively presented by Mr. J. P. McBride. Miss Ivy Luck wins all hearts by her delightful impersonation of Prudence, her singing and dancing throughout being extremely fine. Princess Mathilde was splendidly undertaken by Miss Hilda Farrand; Miss Maud Denny is a bright and fascinating Phoebe, her clever dancing being a feature; and Miss Ida Dutton is happily cast as Madame Blum. All the other members of a long cast do excellent work. The chorus and orchestra, under the direction of Mr. W. Ligestwood Main, are heard to advantage.

WATFORD PALACE THEATRE.

Miss L. Bateman's latest production, "A Peep Behind the Scenes," is being staged here this week. It is described as a musical play, but the title is a trifle misleading, as but for the introduction of a number of extremely clever children between scenes two and three, which has little to do with the play, the story deals with Joyce, an actor of the worst type, who entices Nora away from the home of her brother-in-law, the Rev. James Leslie, and then through drink and gambling drags her down to the lowest forms of degradation and poverty. The principal characters are capitally acted by Fred W. Goddard as the Rev. James Leslie, Graham Sutcliffe as Joyce, Mary Graham as Lucy the vicar's wife, and Vera Jones as Nora. It was, however, the specialities of Beth Bateman's Little Lilacs that were mainly responsible for the enthusiastic reception accorded the show on Monday evening. They are undoubtedly one of the cleverest troupes of children ever seen at Watford. The delightful way in which Tiny Dot sang "City of Laughter, City of Tears," and did some clever toe dancing, gained her rapturous applause. Another item which was very charmingly presented was "Underneath the Wishing Moon," by Miss Vera Jones and six little mites, who danced and sang in a most fascinating way. Several of the other children sang very prettily, and Miss Beth Bateman is to be congratulated on giving a most delightful entertainment.

SURREY THEATRE.

There should be packed houses at the Surrey Theatre this week, for in addition to the curtain-raiser, "The Noodles," there is the very great attraction of Mr. Arthur Gibbon's company in Mr. H. F. Maltby's comedy, "The Rotters." As the intolerable purse-proud Councillor John Clugston, J.P., Mr. William Allison, with his rich Lancashire dialect, gave a splendid character study. He received admirable support from Miss Edith Finlay as his stout, never-too-old-to-flirt wife, whilst the Percy of Mr. John Harlow was the objectionable prig to the life. Minnie Clugston was delightfully portrayed by pretty Miss Nesta Say, and the part of her scapegrace sister gave ample scope to Miss Florence Marriott, which she was not slow to seize. Mr. Charles Fancourt as the chauffeur, who is the innocent cause of complications, gave a delightfully humorous performance; and the Inspector Winks of Mr. George Percy, with his excess of aspirates, provoked much laughter.

Mr. Frederick Grainger scored a big success with a most fine rendering of Horatio Nicholls' new song, "The Memory of a Song."

WARRIORS' DAY.

Many Offers of Assistance.

In the provinces the organisation for Warriors' Day, March 31, is proceeding most satisfactorily. Theatres, music halls, the musical profession, cinemas, and amateur associations are all engaged in a friendly competition as to who can do the most to help along this national and popular movement.

From Edinburgh, Mr. George Minshull is energetically dealing with the organisation of the North of Scotland, and offers of help have already been received from the towns of Inverness and Aberdeen. Meetings have been held at which the Lord Provost was present, and he is circularising other Lord Provosts and Provosts, who will be urged to call meetings in their towns and districts.

Free Transport.

The Tramway Committee and the Motor Traction Co.s have been approached with regard to vehicles for conveying artists and those who are desirous of attending the various entertainments.

Messrs. Mutter, Howey & Co. have intimated that they will do all carting free of charge. The North British Railway Co. are offering facilities for the reservation of compartments for artists travelling to and from the outlying districts of the business of Warriors' Day.

Messrs. Nixon have offered to post free of all charge the weekly posting of the theatres for two weeks before the matinée.

Public Co-operation.

The enthusiasm aroused is not confined only to the entertainment world, it is being taken up generally by the public.

In Leeds, under the direction of Mr. Francis Laidler, most successful meetings have been held and offers of assistance have been received from Harrogate, Hull, York, and Huddersfield.

In the Oxford area promises of support have been received from Windsor and Bedford, whilst in the Sheffield area help is forthcoming from Sheffield, Buxton, Crewe, and Doncaster.

Brighton theatres and music halls are amalgamating, and are giving one big matinée at the Dome; whilst at Manchester promises are forthcoming from the Princes Theatre, the Opera House, the Gaiety, and the Theatre Royal.

A list will shortly be published with the names of the London and provincial theatres and music halls at which performances are being given. So managers are accordingly requested to notify their fixtures as soon as possible to Capt. W. G. Willcox, Hon. Secretary, Drury Lane Theatre, London, W.C. 2.

Provincial Areas.

Below we print a complete list of the areas into which the country is divided for the organisation of local performances.

BIRMINGHAM.

Sub-Committees at:—
Shrewsbury. Leamington.
Stafford. Hereford.
Wolverhampton. Worcester.
Coventry.

BRIGHTON.

Sub-Committees at:—
Southampton. Margate.
Portsmouth. Chatham.
Eastbourne. Croydon.
Folkestone. Aldershot.

BRISTOL.

Sub-Committees at:—
Gloucester. Salisbury.
Swindon. Weston-super-Mare.
Bath. Weymouth.

CAMBRIDGE.

Sub-Committees at:—
Bishop's Stortford. King's Lynn.
Chelmsford. Ipswich.
Colchester. Bury St. Edmunds.
Norwich. Cambridge.

CARDIFF.

Sub Committees at:—
Newport. Aberystwyth.
Swansea. Abergavenny.
Merthyr Tydvil.

EDINBURGH.

Sub Committees at:—
Inverness. Dunfermline.
Aberdeen. Galashiels.
Dundee.

GLASGOW.

Sub-Committees at:—
Greenock. Ayr.
Paisley. Dumfries.
Kilmarnock.

LEEDS.

Sub Committees at:—
Bradford. Hull.
Huddersfield. Scarboro'.
York. Harrogate.

LIVERPOOL.

Sub Committees at:—
Morecambe. Chester.
Preston. Llandudno.
St. Helens. Blackpool.
Barmouth. Wigan.

MANCHESTER.

Sub-Committees at:—
Burnley. Warrington.
Blackburn. Stockport.
Bolton. Oldham.

NEWCASTLE-ON-TYNE.

Sub-Committees at:—
Carlisle. Darlington.
North Shields. Middlesbro'.
Sunderland.

NOTTINGHAM.

Sub Committees at:—
Leicester. Derby.
Lincoln. Peterboro'.

OXFORD.

Sub Committees at:—
Watford. Northampton.
Reading. Bedford.
Windsor.

PLYMOUTH.

Sub-Committees at:—
Ilfracombe. Torquay.
Exeter. Devonport.
Taunton. Falmouth.

SHEFFIELD.

Sub-Committees at:—
Crewe. Rotherham.
Hanley. Doncaster.
Buxton. Gainsboro'.
Chesterfield.

Big Amateur Effort.

A first instalment of more than 400 amateur dramatic and operatic societies have agreed to come in to Mr. George Grossmith's scheme, whereby every town and village in the United Kingdom which does not possess a theatre or music hall is expected to organise an amateur entertainment on Warriors' Day.

The Committee point out that amateurs have two alternatives in regard to Entertainment Tax. They can either obtain tax stamps from their local General Post Office; charge the tax; and subsequently forward the tax figures to Captain Horace Collins, Secretary, Drury Lane, who will obtain a refund which will go to swell the proceeds; or they can go to the Post Office, and obtain forms giving them exemption from the tax altogether.

"YES, PAPA!"

New Musical Farce, by Austin Melford and Eric Blore, Produced at the Coliseum, Cheltenham, Monday, Feb. 21.

Evelyn Bunthorpe .. Mr. Ernest Sefton
Lord William Marsden .. Mr. Reginald Andrews
Sir Bodley Bulk .... Mr. Charles Carte
Lady Bodley Bulk .. Miss Rosa Thornbury
Bloodworthy .... Mr. Ambrose Thorne
Phyllis .... Miss Stephenie Stephens
Baby .... Miss Olive Grant

Mr. Fred Karno spares nothing in his efforts to present the goods, and his latest is in all truth a worthy production. Not the least charm of "Yes, Papa!" is the music by Philip Braham. There are several delightful numbers, delightfully rendered, notably "The A.B.C. of Love," a duet sung by Mr. Ernest Sefton (as Evelyn Bunthorpe) and Miss Stephenie Stephens (as Phyllis). "I'd Rather Ask Father," sung by the latter, is also very taking. The plot is diverting and original. A modern kind of prologue gives us the gist of story of Lord William Marsden, a pseudo chauffeur, making love to Phyllis, the eldest of nine charming daughters of Sir Bodley Bulk. His hope also centres in "Bluebottle" running in the Derby, whose ensuing victory brings success in both ventures, as Sir Bodley is also a big backer. The scene opens in a charming and effective set, the Nursery Wing of the Bodley Bulk mansion, the eight winsome daughters engaged in (musical) lessons. The new governess is expected, but turns out to be a man, "Evelyn" Bunthorpe, fortunately after father has gone to Paris. The girls determine to keep the "governess," and the disguise is soon forthcoming. Mr. Ernest Sefton is a scream as the pseudo governess. The dialogue sparkles with witticism, his lessons to the girls on "Screams" is tremendous. A duet with Bloodworthy, the Butler (Splendidly played by Mr. Ambrose Thorne), "As You Say, 'Mum,'" is very much to the taste. When a little later the "governess" has been imbibing somewhat freely, "she" tells the butler what she thinks of him, the audience is in a roar. Baby's bath-time is also a scream, "Baby" being "cousin to Fatty Arbuckle." Miss Olive Grant, a charming lady of ample proportions, is most amusing as Baby, without the least suggestion of vulgarity.

A capital finale presents the "tape" giving the progress of the great race being passed across the stage, with the victory of Bluebottle and the union of the lovers. Mr. Reginald Andrews as the pseudo chauffeur sings charmingly, and the pretty daughters act, sing, and dance most engagingly. The dresses are most becoming, and the show goes with a wonderful snap, which speaks volumes for a first night production.

EVERYMAN THEATRE.

The latest production in the season of Shaw plays now being presented by the clever repertory company at the above theatre is "The Doctor's Dilemma," which opened on Monday night to a packed and enthusiastic house. We have only one complaint to make about the performance, and that is that it was over much too late, for it was not until ten minutes to twelve that the curtain finally descended. The acing of the company in this production is of the high order, which we have now come to expect from them. Felix Aylmer makes a smart and incisive Sir Colenso Ridgeon, whose "Dilemma" provides the plot of the play; Cecil Hayes is the cynical and kindly Sir Patrick Cullen; Douglas Jeffries is the operating expert, Cutler Walpole; Harold Scott, the impoverished general medical practitioner, Dr. Blenkinsopp; Walter Herbage, the Jewish Dr. Schutzmacher, and Brember Wills gives one of the most convincing performances in the play as the voluble and kindly Sir Ralph Bloomfield Bonnington. So much for the doctors. As Louis Dubedat, the likeable young scoundrel, whose rascality may almost be said to be his "religion," Nicholas Hannen is splendid. Is it coincidence, or design, we wonder, which has induced him to wear an untidy red wig and spiky beard, and a general make-up which very strongly suggests a youthful edition of Mr. Bernard Shaw, himself? We have seen the part played clean-shaven, by Lewis Cassen, if we remember aright, but we must say we prefer Mr. Hannen's audacious "imitation." Muriel Pratt is most appealing as the devoted Mrs. Dubedat; Hazel Jones is excellent as Minnie Tinwell; Margaret Carter is "the ugly old devil," Emmy; and J. Leslie Banks overacts as the newspaper man, but makes up for it by an admirable performance as the brusque medical student, Redpenny. The play was produced by Edith Craig, to whom much praise is due for the excellent result.

A "BAR" OF MUSIC.

A FUTURIST MUSICAL EXTRAVAGANZA.

At the Surrey Theatre, as a curtain-raiser to "The Rotters," there was produced for the first time on Monday last a new musical extravaganza, entitled "A 'Bar' of Music," written by Messrs. Priest and Walker, and presented by the Noodles, a company consisting of a dozen exceptionally capable artists. The scene is a luxurious bar in any hotel, and the company are dressed as bar attendants, waiters, soldiers in striking uniforms, waitresses and ladies of fashion in charming attire. The music is extracted from bottles, glasses, mugs, and pots; in short, anything from which music can be extracted, and the result is an attractive entertainment on original lines.

Miss Margery Cecil, a delightful soprano, sings two numbers, and her rendering of "The Flower Song" from "Faust" brought down the house. Miss Dorothy Fisher introduced some excellent dancing, and well deserved the loud applause she received. To listen to Miss Rosa May and Mr. Tom Stone perform on the glasses was delightful, while Mr. J. Brooke Davies and Mr. Charles Ireland as the waiters added their quota of harmony. An item that specially appealed to the audience was the playing of "Annie Laurie" by the entire company on various drinking vessels. The Futurist Brass Quartette were heard also to great advantage in several inspiring marches. Mr. George Priest, the producer, has every reason to congratulate himself on his work.

FIRST NIGHTS OF THE WEEK.

A Splendid Shakespearean Revival—Daly's Most Elaborate Production.

"KING HENRY IV." (PART II.)

Rumour ..... Mary Grey
King Henry the Fourth .. Frank Cellier
Henry Prince of Wales..Basil Rathbone
Thomas ..... L. O'Connor
Prince John of Lancaster
Terence O'Brien
Prince Humphrey of Gloucester
Hugh Selwyn
Lord Chief Justice ..... Eugene Leahy
Sir John Falstaff ..... Alfred Clark
Earl of Warwick ..... John Collins
Earl of Westmoreland .. J. Fitzmaurice
Bardolph ..... George Desmond
Pistol ..... Benson Kleve
Page (to Falstaff) ..... Iris Hawkins
Shallow ..... H. O. Nicholson
Silence ..... Moffat Johnston
Davy ..... William Armstrong
Mistress Quickly .... Margaret Yarde
Doll Tearsheet ..... Leah Bateman
Gower ..... Alan Hollis
Harcourt ..... Alan Hollis
Earl of Northumberland
Moffat Johnston
Lord Bardolph ..... Terence O'Brien
Sir John Colevile ..... Arthur Fayne
Travers ..... L. O'Connor
Morton ..... C. Thomas
Poins ..... William Armstrong
Peto ..... C. Thomas
Mouldy ..... H. Wright
Shadow ..... Lionel Williams
Bullcalf ..... Henry Le Grand
Wart ..... G. F. Boulton
Feeble ..... P. St. George Perrott
Fang ..... H. Wright
Snare ..... Lionel Williams

Another heavy item has been added to the debt of gratitude we owe to Mr. James B. Fagan for his Shakespearean revivals, a debt which we pay gladly in appreciation and recognition. At the little Court Theatre, made by Mr. Fagan into a place of stately lines and exquisite colours (and much comfort withal), this last revival is perhaps the most interesting of all Mr. Fagan's experiments, not because it is more beautiful as a production than "Twelfth Night," or "The Merchant of Venice," or "A Midsummer Night's Dream," but because Part II. of "King Henry IV." has not been staged within the memory of the majority of play-goers.

The simplicity and dignity of the production, the reverence with which the play is treated, the breadth and humour of the acting are worthy of the highest praise. The actors know how to speak their words, so that we can listen without strain, and can revel in their beauty and wit. Never have the characters appeared more real or vivid to us so perfectly did the players throw themselves heart and soul into their parts, so completely was the mind free from distraction of over-elaboration of scenery or forced effects.

Mr. Fagan has divided the play into three acts and 15 scenes. Into Act 1 he has incorporated Acts 1 and 2 in the text, into Act 2, Acts 3 and 4 in the text, while Act 5 in the text, taken in its entirety, becomes Act 3.

The curtain rose to disclose Rumour, clothed in a graceful flowing, many-tongued dress, standing in the half-light under an arch. Miss Mary Grey, as Rumour, was a picture of queenly stateliness, and declaimed the long speech beginning:

"Open your ears, for which of you will stop
The Vent of hearing, when loud Rumour speaks?"

with great spirit and with an exquisitely clear intonation. Then the fine scenes, martial, humorous, pathetic, succeeded one another in settings marked by sober taste and judgment, London streets, the "Boar's Head" Tavern in Eastcheap (glowing with rich red), a delightfully quaint garden outside Justice Shallow's house, the Palace at Westminster, and a particularly impressive and dignified scene for the dying King's bedchamber.

In the play we see, fortunately, a great deal of the incorrigible and attractive old rogue, Sir John Falstaff. Mr. Alfred Clark was much more than good in the part; we never lost sight of the fact that his Falstaff was a man of breeding as well as a drunken, lying old rascal. He was magnificently jovial in the Tavern, and in the last scene, where he is cast off by his former boon companion, Prince Hal, on his accession to the throne, the effort with which he drew his rags of quivering dignity around him was wonderfully effective. Admirable was the Justice Shallow of Mr. H. O. Nicholson, a perfect study of a fussy, senile old dotard, and Mr. Moffat Johnston was no less good, although his rôle was less arduous, as Silence. Mr. Frank Cellier's Henry IV. was a remarkably fine performance, and the two great speeches, "Sleep, gentle sleep," and his dying adjuration to his son, were splendidly given. Prince Hal does not appear overmuch in this second part, but Mr. Basil Rathbone made him a very picturesque figure when he was on the stage, played his wild scenes with great gusto, and his subsequent repentance with genuine feeling. Very good was Pistol of Mr. Benson Kleve, the Poins of Mr. William Armstrong, the Mistress Quickly of Miss Margaret Yarde, and the Lord Chief Justice of Mr. Engene Leahy, while mention should also be made of Miss Iris Hawkins as Falstaff's Page and the excellent Doll Tearsheet of Miss Leah Bateman, a parfait full of vitality.

In a speech that Mr. J. B. Fagan was called on to make at the end of the evening, he spoke of the wonderful work of the company during their three weeks and three days' rehearsal, and apologised for the length of time it had taken to change the scenes (the apology was hardly necessary, Mr. Fagan!) and promised that in a few days' time it would go much more quickly. He thanked the audience most heartily for their reception of the play.

Those who do not take the opportunity of visiting the Court Theatre while "Henry IV." (Part 2) is being played are much to be pitied.

"SYBIL."

Musical Play, Book by Harry Graham, Music by Victor Jacobi. First London performance at Daly's Theatre on February 19.

The Grand Duke Constantine
Harry Welchman
Poire ..... Huntley Wright
The Governor ..... Leonard Mackay
Captain Paul Petrov ..Noel Leyland
Captain Dolgov ..... Douglas Herald
Lieutenant Koyander..Robert Woolard
Lieutenant Novikov ....Cyprian Hyde
Cossack Officers
Messrs. Macaulay and Hunter
Bortschakov ..... Leonard Russell
Hall Porter ..... Fred Vigay
The Grand Duchess Anna Pavlovna
Jean Stirling
Margot ..... May Beatty
Lift Boy ..... Connie Walters
Sybil Renaud ..... José Collins

The heroine of Mr. Harry Graham's new musical comedy, which was originally produced at Manchester on December 27, told her own story better than anyone else could do it for her in the third and last act at Daly's on Saturday night. And possibly a musical comedy history never came so near being a "true and touching tale" before. For Sybil was Miss José Collins, who, clever actress as she always was, this time outshone her own records for genuine sincerity of accent and feeling. She was explaining to a Grand Duchess—it needed some explaining—how it was that she, Sybil, operatic prima donna, had been found acting the Duchess in real life vis-à-vis the Duchess's Duke, who was behaving towards her in a reprehensible young-husband-like manner. It was all because of Lieut. Paul Petrov. He, loving Sybil at first sight at Petersburg (it was ante-war), followed her, incidentally deserting his regiment, to Bomsk. Sybil, to save him from being whisked off to Siberia, takes hold of an amazing chance to pose as the expected Duchess, whose lightest word in Bomsk was law. So then she had to go to the Governor's ball, to which "the long arm" also carried the Duke. He was bored with the Royal daily round, and ready for promising adventures of any kind, and seeing she was passing fair, he "dissembled" his amazement and claimed Sybil for his loving wife before everyone.

In the very middle of a passion-laden valse arrives the Duchess herself, who, having an inkling, is announced as "Mlle. Sybil Renaud, of the Opéra Comique." Tableau—and strong situation! You have an imitation Sybil, furious at supposed ducal and matrimonial duplicity, commanding the unwilling Paul to a wild flirtation on the one hand, and on the other a thoroughly chastened Duke opposite to an out-and-out miserable imitation Grand Duchess. But it all comes right when Miss José Collins—that is, Sybil—has had that heart-to-heart talk with the great lady, who, by the way, is played in convincingly regal fashion by Miss Jean Stirling, a beautiful, graceful girl with a really fine voice, and a new "find" at Daly's.

Miss Collins's is, of course, the big part. She is scarcely off the stage for a moment, and she looks dazzling in some wonderful gowns. It is much to have a stage prima donna who can do without a singing proxy to make her credible and life-like, and Miss Collins does not spare herself vocally. Those lovely high pianissimi of hers are as pure and sweet as ever in the love-motif of the piece, "Love May be a Mystery," a haunting valse which will be in every ballroom from Kensington to Cricklewood, and on every lip for months to come. She has another song with a men's chorus, "The Colonel of the Crimson Hussars," a march with any amount of inspiriting dash about it.

Mr. Jacobi has once more written just the kind of music that is expected and desired from him. When it is not sensuously, sweetly melodious, it dances along, gay and sparkling. When he likes, his orchestration is of gossamer lightness and delicacy, and its details, as in the "Letter Song"—a charming number—delight the musical ear.

Mr. Huntley Wright met with a reception that lasted a couple of minutes. His first line, something about the place being "like home," brought more applause and approving laughter. He plays a French impresario with a Wigan accent, and there is humour in every quaint line and multitudinous bead of him. Naturally, the impresario's jokes deal with the inner circles of professionalism; theatrical managers, comedians, voice trials, &c., and a first-night audience at Daly's is just the audience to appreciate them. But the general public will ask for, and no doubt will get, fresher and funnier wheezes served up to them as time goes on.

Mr. Harry Welchman, as the Duke, has a part in which his genial personality tells, and he is both good to look at and to listen to. The Paul, Mr. Noel Leyland, has a pleasing voice and uses it well. Mr. Leonard Mackay makes a deal of the irascible martinet-ish Governor, and Miss May Beatty, always bright and dependable, sang her "Cup of Tea" number cleverly.

Some of Comelli's costumes might have come out of "Boris Godounov" and "Ivan the Terrible." They belong to mediæval Russia, head-dresses and all. Others, out of the Russian ballet. Altogether, mixed in with modern Parisian "creations," they make up a bewildering maze of colour—shimmering, barbaric, yet beautiful. The scenery is unsurpassed for sumptuousness by any of Mr. Robert Evett's previous productions. Surely so many ingeniously contrived interiors (by E. Ryan, Joseph and Phil Harker, and Alfred Terraine) were never staged in one evening before.

There was hearty applause at the close, calls innumerable—one for Mr. Merlin Morgan, the alert and indefatigable musical director—and friendly little speeches from Mr. Seymour Hicks, whose "producing" well deserves the compliments showered on it, Mr. Evett, Miss Collins, and Mr. Wright.

"RENOVATING EVE."

A new Farcical Comedy, in Three Acts, by Harry Wall, Produced at the Repertory Theatre, Nottingham, on Monday, Feb. 21.

Sir Septimus Baxter .... Henry Crocker
Grundy ..... Frank Follows
Harriett ..... Nancy McBride
Eve ..... Viola Compton
Cyril Denby ..... Dan F. Roe
Pattie Humpleby..Elizabeth Ponsonby
Arthur Crump ..... Alfred Brooks
Mrs. Mannington..Mrs. Bathurst O'Kell
Rev. Mr. Mannington
Arthur J. Statham
Lady Canafax ..... Mary Ingham

There is novelty as well as interest in this amusing play of Mr. Wall's. The comedy situations are excellently handled, and that the large audience thoroughly enjoyed the mirthful episodes was evinced by their enthusiastic applause.

The story revolves round the vagaries of Eve, wife to Sir Septimus Baxter, who, fortunate enough to acquire riches during the war, and incidentally to gain his title, has now retired to a beautiful house in the country, where he hopes to be received by the county people, and get the maximum of enjoyment out of his surroundings. In years gone by Eve was noted for her gay and frivolous manner, with a special predilection for dress and gambling, but when the story opens we find her developing a mania for quietness and simplicity, carried to excess in the wearing of dowdy clothes and an emphatic refusal to receive or entertain visitors.

This surprising change is a constant worry to Sir Septimus, who sees all his plans frustrated, and blames Eve as the cause.

In the first act we find him seeking a way to, as he terms it, "renovating Eve," and the solution comes in a call made by the vicar's daughter (Harriett Mannington), who is by way of being an amateur dramatist. This young lady wishes that her society play shall be true to real life. Her heroine is a Duchess, who entices a Cabinet Minister to kiss her in the presence of her butler. By this she hopes to compel the Minister to give his help in a bye-election. Harriett wishes to know whether a butler in "upper circles" would really speak of the incident. This supplies an inspiration to Sir Septimus, who instructs his butler, Grundy, that if he ever sees anyone kissing Lady Baxter he is to tell him at once. He then conspires with two old friends, Pattie Humpleby, a gay young widow, and Bunny Denby, a bachelor, to fake a motor accident near the house, and then telephone to be taken in. This little ruse is successfully carried out, and they both arrive with many apologies for giving inconvenience. The fertile brain of Sir Septimus still works, and he instigates Bunny to attempt a flirtation with Eve. This appeals to Bunny, and he commences at once. In conversation he happened to mention that Arthur Crump had also travelled with them, and was coming to dinner that night. This news is considerably disturbing, to Eve, as she and Crump had been rather more than friendly in earlier days. Becoming suspicious that the motor accident was a mere invention, she questioned Bunny so closely that he admitted the affair had been engineered by her husband as a means of inducing her to change her present mode of life. This completely rouses Eve. She decides to again become the bright and vivacious creature of old, and discarding her ill-fitting dresses, sends to town for the latest creations. Thus was Eve renovated. In Act 2 we find Eve once more the beautiful and fascinating woman, and Crump tries to resume his former flirtations with her. Grundy is spying upon them, and thinks he sees them kissing. Just as dinner is announced he informs Sir Septimus and the guests of this, which so angers Sir Septimus that he begins to wonder if there is not more behind it than he can fathom. He finds Eve's diary of early days, but before he can read it she comes in, takes it from him, and locks it up. While doing this a rose falls out of the diary, which her husband remembers seeing in Crump's coat. Noticing the distrust in his face, she picks up the rose, puts it in his button-hole, adding the cryptic remark, "Smart wives do not want a dowdy husband."

In Act 3 we learn that six years ago Crump had asked Eve to go away with him, but that she realised the folly of it at the last moment. She now discovers through Pattie that Crump had also failed to keep the appointment. In a fit of anger she acquaints her husband with the circumstance, and Crump hurriedly leaves the house.

Just then Lady Canafax calls, asking for raiment for her Rescue Home, and the rage and jealousy of Sir Septimus is so strong that he orders all Eve's new clothes to be given to her.

Explanations all round take place, and Eve once more resumes her dowdy but comfortable ways, to which Sir Septimus is, perforce, compelled, indeed, glad, to resign himself.

The Compton Comedy Company gave a strong and commendable performance of the play.

Miss Viola Compton deserves the highest credit for her clever and humorous portrayal of Eve. Her artistic temperament enables her to pass tactfully from the frump of a wife to the frivolous and fascinating woman, and each character is convincing. She fully earns the enthusiastic appreciation accorded her.

Sir Septimus is smartly and effectively outlined by Mr. Henry Crocker. His assumption is a wonderful piece of acting, and he shares with Miss Compton the honours of the evening.

Mr. Dan F. Roe enacts with characteristic spirit the rôle of Bunny. A lively impersonation of Harriett Mannington is given by Miss Nancy McBride, and Miss Elizabeth Ponsonby submits a neat and well-considered reading of Pattie.

Mr. Alfred Brooks excellently suggests the smooth-tongued, philandering poet, Arthur Crump.

The precise Mrs. Mannington is well taken by Mrs. Bathurst O'Kell. Mr. Arthur J. Statham (Rev. Mr. Mannington) and Miss Mary Ingham (Lady Canafax) render good service, and Mr. Frank Follows plays Grundy with a quiet unction that is worthy of all praise.

Mr. W. G. Fay, the producer of the play, is to be congratulated on the perfectly smooth performance.

At the final curtain Mr. Harry Wall responded to the vociferous call for "Author."

NEW EDITION OF SHAKESPEARE.

"The Tempest" is the first volume of a new edition of the works of Shakespeare edited for the Syndics of the Cambridge University Press by Sir A. Quiller-Couch and J. Dover Wilson. A general introduction has been written by the first-mentioned, while Mr. Wilson has supplied a Textual Introduction. "Q" gives an interesting account of what he terms "Shakespeare's progress towards canonisation." He quotes the criticism of eminent writers of various periods and countries, remarking that "through the nineteenth century, and even to this day, the volume of laudation swells and rises, ever with a German guttural increasing in self-assertion at the back of the uproar; until many an honest fellow, conscious of loving letters in a plain way, must surely long for the steadying accent of someone who can keep his head in the tumult; not, perhaps, for another Johnson, but at least for an outspoken utterance on the lines of Johnson's famous Preface, which Adam Smith styled the most manly piece of criticism that was ever published in any country.'"

Much has been written concerning the Sonnets and their supposed significance. Sir Quiller-Couch gives apt expression to what a good many students of the bard's works have thought on this subject. He writes: "We should be cautious in listening to those who all so variously utilise the Sonnets to construct fancy histories of Shakespeare's personal life and actual experiences. Most of us, at one time or another, have played with these guesses more or less seriously, and must admit their fascination." In other words, we are asked to place small reliance on the romance of which the mysterious "dark lady" forms the central figure, and to regard her as a figment of the poet's imagination.

Sir Quiller-Couch's own estimate of Shakespeare, and, by the way, he makes no reference to the iconoclusts who would depose him in favour of Bacon or some other, contemporary, is summed up in the following passage: "We must ever bear in mind that Shakespeare wrote for the stage; but men's eyes nowadays read his page a thousand times for any once they see it enacted. It were a feeble compliment to-day to call him merely our 'great national playwright.' He is that, but he is much more—he is very much more—he is more by difference of quality. He is our great national poet."

The introduction to the play of "The Tempest" is also the work of "Q," who regards it as almost a certainty that the play as we name it was the play enacted at Court to grace the betrothal of the Princess Elizabeth of Bohemia, daughter of King James I. As regards the story itself, he says that all must admire the enchantment with which Shakespeare clothes it; the poetic feeling wherewith he suffuses it. Magic and music meet in "The Tempest," and are so wedded that none can put them assunder. It should be noted that the volume is of such a handy size that it can be easily carried in the pocket.

Much interest centres in the first production of "The Revolutionist," a five-act play by the late Terence J. Mac Swiney (late Lord Mayor of Cork) due for production at the Abbey Theatre, Dublin, to-morrow (Thursday).

DEATH OF EDWARD M. HAMILTON.

Many members of the theatrical profession will hear with regret of the death of Mr. Edward M. Hamilton, resident manager of the Liverpool Pavilion, which took place on Tuesday, the 8th inst., from pneumonia, after an illness of several months. Late last year he had to relinquish duties at the Pavilion, when Messrs. Broadhead and Sons sent down Mr. Henry Hearn, the first manager of the place, from Manchester.

Mr. Hamilton (Edward Marchant Hamilton Fry) was an exceedingly popular manager, whose services were highly valued by his employers, and under his control the Pavilion did especially well. He commenced his career in the front of the house at Covent Garden, under Sir Augustus Harris, but having a desire to go on the stage, started on tour with a small part in "Drink," and afterwards played various rôles in a stock season at Blackpool. Then followed engagements

with "The White Star" and "The Dark Continent." Joining the Bentley Repertoire Company, he was seen in pieces of such varied type as "Mary Queen of Scots," "The Lady of Lyons," "Jenny Deans," "East Lynne," "Lady Audley's Secret," "As You Like It," and then with "Hans the Boatman," "In the Enemy's Camp," "Between the Lights," "Hands Across the Sea," and "One of the Best" (Mr. Robert Arthur's management).

Afterwards he had two tours with the Henry Dundas Company, in "A Life of Pleasure," and while playing at Halifax met the lady who became his devoted wife. She on her part was very well known for her clever and interesting lectures and classes on home nursing, both under the School Board and Educational Committee. After putting in a three and a half years' engagement with Mr. F. E. Burdett, he played numerous parts in well-known dramas.

Mr. Hamilton became manager of the Prince's, Bradford, which position he relinquished to control matters for the late Mr. Charles Draycott, who was running "The Great White Chief." Subsequently he accepted the management of the Metropole, Openshaw, from Messrs. Broadhead, afterwards being transferred to the King's, Longsight, and in 1918 to the Liverpool Pavilion. Mr. Hamilton was 49 years of age, and a well known Freemason, being a member of the Eccleshill Lodge, Bradford, and the Liverpool Dramatic Lodge. He leaves a widow and a daughter, the latter being an accomplished soprano, who is making her way on the operatic stage.

Mr. Hamilton was buried at Allerton Cemetery, Liverpool, amid many manifestations of sorrow.

A DRAMATIC PROFESSIONAL CHAIR.

Shakespeare of the 20th century would not make the Shakespeare of the 16th century obsolete, declared Principal Grant Robertson in an address on "The Modern Universities and the Drama" to the Literary and Dramatic Society of Birmingham University. The main function of a university as regards the fine arts was first through its professors to maintain the highest quality of scholarship, and secondly to provide the material and writing of the history of the evolution of the arts, particularly as correlated to the evolution of the political, social and ethical organisation of states and races. Then, thirdly, to train in their students the critical faculty, and fourthly, to maintain and elevate and educate the public taste. This last duty was of special importance for modern universities situated in industrial centres. In the solution of the various civic problems, due weight should be given to the imaginative and creative achievements and ideals of the human spirit in the interpretation of life as a whole. A professorship of the fine arts was essential to every self-respecting university. It should differ from other chairs because it should not be held permanently by a single occupant. It should rotate in a five-year cycle, each of the five being allocated to one of the great divisions, namely, the drama, pointing, architecture, poetry and imaginative prose. Further, a group of lecturers would be collectively in the professorial chair for the year. The drama, for example, might have a group such as Baine, Shaw, Galsworthy, and, say M. Bataille and M. Brieux, as representing the French; and they had in the Repertory Theatre in Birmingham the apparatus for testing the best plays and correcting the "laboratory" values of imaginative literature contained in the study or class room.

The Late Miss Greeba Wrangham.

The death, at the early age of 23, of Miss Greeba Wrangham, only daughter of the well-known journalist, Mr. J. H. Wrangham, of Douglas, I.O.M., has caused a feeling of deep and widespread regret in the island. Originally intending to adopt the stage as a career, she was diverted from her plan by the coming of the war. She entered the applied chemistry classes inaugurated by Messrs. Brunner, Mond & Co., the well-known manufacturing chemists of Northwich, Cheshire, but ere long she had to return to the Island to recuperate. Excellent qualities of mind and heart endeared her to a large circle of friends, by whom she will be greatly missed.

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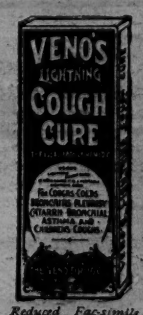

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ON THE ROAD.

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PLAYS.

Abbott, E. R.—Feb. 21, King's Hall, Melton Mowbray; 28, Hip., Driffield.
Afgar.—Feb. 21, Hip., Golders Green; 28, Boro', Stratford.
Allington Charsley Opera.—Feb. 21, T.R., Seaham Harbour; 28, G., West Hartlepool.
Apple Blossoms.—Feb. 21, Newport; 28, Emp., Tonypandy.
Baby Bunting.—Feb. 21, O.H., Southport; 28, Royal, Bury.
Baynton (Henry) Shakespearean Co.—Feb. 21, T.R., Blackburn; 28, T.R., Rochdale.
Behind the Scenes.—Feb. 21, Col., Portsmouth; 28, Emp., Penge.
Betty (Macdonald & Young). — Feb. 21, O.H., Kidderminster; 28, Alh., Stourbridge.
Bird of Paradise.—Feb. 21, T.R., Nottingham; 28, Lyc., Sheffield.
Blue Lagoon.—Feb. 21, County, Reading; 28, O.H., Coventry.
Brown Sugar.—Feb. 21, Pal., Ramsgate; 28, Hip., Golders Green.
Carl Rosa Opera Co.—Feb. 21, T.R., Glasgow; 28, T.R., Glasgow.
Carl Rosa Opera Co. (N. Section).—Feb. 21, Gaiety, Dublin; 28, Gaiety, Dublin.
Carl Rosa Opera Co. (O. Section).—Feb. 21, T.R., Macclesfield; 28, O.H., Batley.
Catch of the Season.—Feb. 21, Emp., Preston.
Charley's Aunt.—Feb. 21, Lyc., Edinburgh; 28, O.H., Leicester.
Chu Chin Chow (Pink).—Feb. 21, T.R., Exeter; 28, T.R., Worcester.
Chu Chin Chow (Red.)—Feb. 21, T.R., Hanley; 28, T.R., Hanley.
Circus Queen.—Feb. 21, Wood Green; 28, Chiswick.
Corentz & Heather Rep. Co. — Feb. 28, Camb., Spennymoor.
Cray Rep. Co. (Oswald).—Feb. 28, T.R., Barnsley.
Crimson Alibi.—Feb. 21, County, Bedford; 28, T.R., Chatham.
Daddy Long Legs (Macdonald & Young).—Feb. 21, T.R., Darlington; 28, T.R., North Shields.
Dobell (W. L.) Co.—Feb. 21, Protestant Hall, Ballymena; 28, T.H., Ballymoney.
Doran (Chas.) Shakespearean Co.—Feb. 21, New, Crewe; 28, T.R., Lincoln.
D'Oyly Carte Opera Co.—Feb. 21, Lyc., Sheffield; 28, Grand, Leeds.
D'Oyly Carte Opera Co.—Feb. 21, O.H., Middlesbrough; 28, Hip., Darlington.
Edmond's Rep. Co. (E. Vivien).—Feb. 21, T.R., West Bromwich.
Face at the Window.—Feb. 21, G., Doncaster.
Fair and Warmer.—Feb. 21, T.R., Norwich.
Family Affair, A.—Feb. 28, O.H., Blackpool.
Forbes-Robertson Co., Frank. — Feb. 21, G.T., Swansea (3), Lyc., Newport (3); 28, O.H., Crewe.
French Leave (Blue).—Feb. 21, Folkestone; 28, Hastings.
French Leave (Red).—Feb. 21, Chester; 28, Carlisle.
Garden of Allah. — Feb. 21, Hip., Newcastle; 28, Alh., Glasgow.
Garrod (Walter V.) Rep. Co. — Feb. 21, G., Llandrindod Wells.
Gipsy Love.—Feb. 21, Court, Warrington.
Girl for the Boy.—Feb. 28, P.G., Folkestone.
Girl from Ciro's.—Feb. 21, O.H., Blackpool.
Going Up.—Feb. 21, Grand, Hull; 28, T.R., Nottingham.
Gordon Heather Rep. Co.—Feb. 21, Emp., Stony Stratford; 28, Emp., Stony Stratford.
Grumpy.—Feb. 21, Ulverston (3), Harrogate (3); 28, Luton.
Hathaway Baron Rep. Co.—Feb. 21, O.H., Buxton; 28, Hip., Wrexham.
Her Bridal Night.—Feb. 21, Cambridge T., Spennymoor; 28, Vic., West Stanley.
High Jinks.—Feb. 21, T.R., York (3).
Hill-Mitchelson Rep. Co. — Season, T.R., Leicester.
Hindle Wakes.—Feb. 21, Crown, Eccles; 28, Hip., Bury.
His Little Widows.—Feb. 21, W.P., Brighton.
Home of the Fairies.—Feb. 21, Hip., Bolton.
Irene (Butt).—Feb. 21, P., Manchester; 28, P., Manchester.
Irene (Macdonald & Young North Co.).—Feb. 21, G., Wakefield; 28, Royalty, Chester.
Kasrac & Brown Rep. Co.—Feb. 21, R., Sacriston; 28, R., Sacriston.
Kimberley & Clyde Rep. Co. — Feb. 21, Emp., Maryport; 28, G., Lancaster.
Kiss Call.—Feb. 21, O.H., St. Helens; 28, O.H., Barrow-in-Furness.
Kissing Time (T. C. Wray North).—Feb. 21, Worcester; 28, Bath.
Kissing Time (T. C. Wray South Co.).—Feb. 28, O.H., Barnsley.
(K)Night of the Garter.—Feb. 21, G., Brixton.
Lady of Ostend.—Feb. 21, Emp., Penge.
Lee (Ruby) and May (Eric).—Feb. 21, Ogmore Vale; 28, Temp. H., Merthyr.
Lilac Domino (Macdonald & Young).—Feb. 21, O.H., Northampton; 28, Art., Woolwich.
Little Dutch Girl (Butt).—Feb. 21, P.O.W., Birmingham; 28, P.O.W., Birmingham.
Lord Richard in the Pantry.—Feb. 21, O.H., Leicester; 28, T.R., Blackburn.
Lizzie.—Feb. 21, Palace, Battersea; 28, Palace, Derby.
Maid of the Mountains (Macdonald & Young's South Co.). — Feb. 21, Pal., Radcliffe.
Maid of the Mountains (Macdonald & Young's North Co.).—Feb. 21, O.H., Dudley; 28, W.G., New Brighton.
Man Who Came Back.—Feb. 21, K.'s, Hammersmith; 28, T.R., Newcastle.
Mary Rose.—Feb. 21, R., Edinburgh; 28, New, Cardiff.
Mary Rose.—Feb. 21, New, Oxford; 28, King's, Hammersmith.
Mills, C. Watson.—Feb. 21, G., Doncaster.
Mr. Pim Passes By (Dudley Stuart).—Feb. 21, P.O.W., Grimsby; 28, T.R., Aldershot.
My Old Dutch (Norman).—Feb. 21, T.R., Yarmouth; 28, Rig., Lowestoft.
Naughty Wife.—Feb. 21, G., West Hartlepool; 28, Eden, Bishop Auckland.
New Barmaid, The.—Feb 21, T.R., Barnsley; 28, Queen's Park Hip., Manchester.
Neilson Shakespearean Co.—Feb. 21, New, Cambridge; 28, County, Bedford.
Neilson Terry (Phyllis). — Feb. 21, Lyc., Newport; 28, Prince's, Bristol.
Night Out, A.—Feb. 21, Court, Liverpool; 28, Court, Liverpool.
Nothing But the Truth (Macdonald & Young Co.).—Feb. 21, Court, Wigan; 28, King's, Edinburgh.
Oh! Betsy.—Feb. 21, Emp., Ebbw Vale; 28, New, Port Talbot.
Oh, Joy.—Feb. 24, T.R., York (3).
O'Mara Opera Co.—Feb. 21, Shakespeare, Liverpool.
Osmond (Mrs. Fred) Co.—Feb. 21, P., Rawtenstall; 28, T.R., Middlesboro'.
Other Fellow, The.—Feb. 21, Gaiety, Hastings; 28, Lyc., Edinburgh.
Our Peg (South).—Feb. 21, T.R., Torquay; 28, T.R., Merthyr.
Our Peg (North).—Feb. 21, T.R., Bolton; 28, Grand, Hull.
Paddy the Next Best Thing (Red).—Feb. 21, T.R., Leamington; 28, T.R., Stockport.
Paddy the Next Best Thing (White Co.).—Feb. 28, G., Wolverhampton.
Pair of Sixes.—Feb. 21, R., Bournemouth; 28, Lyc., Newport.
Peep Behind the Scenes.—Feb. 21, Pal., Watford.
Peg o' My Heart.—Ralland & Cameron).—Feb. 21, Worthing (3), Woking (3); 28, Loughboro'.
Peg o' My Heart (Macdonald & Young).—Feb. 21, T.R., Bury.
Peri, the Slave of Love.—Feb. 21, Grand, Wolverhampton; 28, O.H., Middlesbrough.
Pepita.—Feb. 21, Alh., Stirling.
Peter Pan (Malone).—Feb. 28, T.R., Edinburgh.
Pretty Peggy (Blue).—Feb. 21, Hip., Boscombe; 28, T.R., Smethwick.
Private Secretary.—Feb. 21, Boro', Stratford; 28, R., Dewsbury.
Quaker Girl.—Feb. 21, T.R., Windsor; 28, O.H., Cheltenham.
Raynor Repertoire (North). — Feb. 21, Emp., Peterborough; 28, G., Mansfield.
Ridding (John).—Feb. 21, Hip., Rugby; 28, Hip., Buralem.
Right to Strike (A Co.).—Feb. 21, O.H., Coventry; 28, T.R., Bolton.
Right to Strike.—Feb. 21, Pal. Pier, Brighton; 28, G., Southampton.
Romance.—Feb. 21, Halifax; 28, O.H., Southport.
Roses of Araby.—Feb 21, Aberdeen; 28, Emp., Rotherham.
"Ruined" Lady.—Feb. 21, R., Chatham; 28, R., Windsor.
Seven Nights in London.—Feb. 21, T.R., Sheffield; 28, Coliseum, Ilkeston.
Shelley (Herbert) Rep. Co.—Feb. 21, R., Barrow-in-Furness.
Shop Girl.—Feb. 21, New, Cardiff; 28, T.R., Plymouth.
Should a Husband Forgive?—Feb. 21, P., Rawtenstall; 28, T.R., Middlesboro'.
Sign of the Cross.—Feb. 21, G., Lancaster; 28, T.R., Castleford.
Silver King.—Feb. 28, Pav., Rhyl (3), Pal., Colwyn Bay (3).
Sons of the Sea.—Feb. 21, Hip., Willesden.
Southern Maid (Geo. Edwardes).—Feb. 21, T.R., Leigh; 28, Emp., Preston.
Sybil (Geo. Edwardes).—Feb. 21, King's, Glasgow; 28, King's, Glasgow.
Tarzan of the Apes.—Feb. 21, Alex., Hull; 28, Vic., Burnley.
Terry (Fred) and Neilson (Julia) Co.—Feb. 21, Wimbledon T., S.W.; 28, Alex., Hull.
Three Weeks (Vint).—Feb. 21, County, Shrewsbury; 28, T.H., Pontypridd.
Three Wise Fools (Platt & Gwenn).—Feb. 21, Pal., Gloucester; 28, T.R., Canterbury.
Tilly of Bloomsbury (A).—Feb. 21, T.R., Bury; 28, County, Reading.
Tilly of Bloomsbury (B).—Feb. 21, T.R., Bury; 28, O.H., Belfast.
Toto (Alexander Humphreys). — Feb. 21, Pal., Weston-s.-Mare.
Toto (Mark Blow).—Feb. 21, T.R., Bath; 28, Pal., Tynemouth.
Voice from the Minaret (Platt & Gwenn).—Feb. 21, T.R., Guildford; 28, T.R., Exeter.
Wagner & Skardon's Rep. Co. — Feb. 21, T.R., Barnsley; 28, Queen's Pk. Hip., Manchester.
Wedding Bells.—Feb. 21, O.H., Manchester.
Week-End, A.—Feb. 21, T.R., North Shields; 28, Tivoli, Aberdeen.
Welfitt-Gray Rep. Co.—Feb. 21, King's, Colne.
When Knights Were Bold.—Feb. 21, Playhouse, Cardiff; 28, Royal, Portsmouth.
Who's Hooper? — Feb. 21, Corporation, Chesterfield; 28, T.R., York.
Young Person in Pink. — Feb. 21, T.R., Portsmouth; 28, T.R., Bournemouth.

REVUES.

Bran-Pie.—Feb. 21, Emp., Cardiff.
Buzz Along.—Feb. 28, Emp., Burnley.
Dream Girl.—Feb. 21, Pal., Bath.
Far East.—Feb. 21, Metropolitan, W.
Follies of 1920.—Feb. 21, Hip., Brighton.
Footlight Frolics. — Feb. 21, King's, Greenock; 28, Gaiety, Methil.
Hallo! 1921.—Feb. 21, Hip., Aldershot.
Hustle.—Feb. 21, Hip., Croydon; 28, Emp., Kilburn.
Jack in the Box.—Feb. 21, Emp., Burnley; 28, Hip., Derby.
Jingles.—Feb. 21, Olym., Shoreditch; 28, Hip., Wolverhampton.
Lads of the Village.—Feb. 21, Pal., Walthamstow.
Maid of the South.—Feb. 21, New, Boston.
Mirth and Millions.—Feb. 21, T.R., Bury St. Edmunds; 28, Repertory T., Plymouth.
More Splashes.—Feb. 28, Pal., Doncaster.
Mumming Birds.—Feb. 21, G., Bolton; 28, Emp., Dewsbury.
Non-Stop.—Feb. 21, Pal., Chelsea.
Nothing Doing.—Feb. 21, Queen's, Leeds; 28, Pal., Newcastle.
Oh, I.—Feb. 21, G., Mansfield; 28, Col., Cheltenham.
Oh! Laugh.—Feb. 21, E., Middlesbrough; 28, Hip., Mexboro'.
Passing Show of 1921.—Feb. 21, Hip., Southampton; 28, Hip., Portsmouth.
Patches.—Seb. 21, Hip., Wolverhampton; 28, Pal., Camberwell.
Pretty Peggy (Lew Lake).—Feb. 21, Emp., Stratford; 28, Southampton.
Ship Ahoy.—Feb. 21, Pav., Troon, N.B.; 28, Assembly Rooms, Lytham.
Short and Sweet.—Feb. 21, Emp., South Shields.
Spangles.—Feb. 21, Emp., New Cross; 28, Emp., Stratford.
Spick and Span.—Feb. 21, Prince's, Hoyland.
Splinters of 1921.—Feb. 21, Hip., Putney.
Sweet Fanny Adams.—Feb. 21, T.R., Scarborough.
Toodle-oo Girl.—Feb. 21, G., Luton.
Trip to Hawaii.—Feb. 21, Aldershot.
Trixie.—Feb. 21, Col., Ilkeston.
What a Night.—Feb. 21, Pav., Dumbarton; 28, G., Falkirk.
Whirligig, The.—Feb. 21, King's, Southsea; 28, G., Hanley.
Wit and Wisdom.—Feb. 21, O.H., Scarborough.
Yes! Papa.—Feb. 21, Col., Cheltenham.

PANTOMIMES.

Babes in the Wood (Hart & Harris).—Feb. 21, Her Majesty's, Carlisle.
Babes in the Wood (Scott).—Feb. 21, Pal., Salford.
Babes in the Wood (Sleep).—Feb. 21, Pav., Ayr.
Babes in the Wood (Ventom Swift).—Feb. 21, Hip., Chesterfield.
Cinderella (Fred Collins).—Feb. 21, Th., Paisley.
Cinderella (Parsons).—Feb. 21, Cambridge T., Spennymoor; 28, Pal., Blackhall Mills.
Dick Whittington.—Feb. 21, Hip., Birkenhead; 28, Hip., Keighley.
Dick Whittington (Bishop).—Feb. 21, Hulme Hip., Manchester.
Dick Whittington (Watson's). — Feb. 21, Lyc., Newport.
Goody Two Shoes (Clarence). — Feb. 28, O.H., Scarboro'.
House That Jack Built (Anthony).—Feb. 21, Emp., West Bromwich.
Humpty-Dumpty (De Lacy).—Feb. 21, Hip., Seacombe; 28, Pav., Liverpool.
Jack and the Beanstalk (Fredericks). — Feb. 21, Pal., Bridgwater (3), Pal., Trowbridge (3).
Mother Goose (Fred Collins). — Feb. 21, Alh., Leith; 28, Olym., Glasgow.
Mother Goose (Ventom Swift).—Feb. 21, Hip., St. Helens; 28, Met., Manchester.
Red Riding Hood (Convery). — Feb. 21, T.R., Middlesbro'; 28, O.H., St. Helens.
Red Riding Hood (Forde).—Feb. 21, Grand, Hanley.
Robinson Crusoe (Forde).—Feb. 21, Pal., Hull.
Sinbad the Sailor.—Feb. 21, Lyc., Ipswich.
Tommy Trotter (McKelvie).—Feb. 21, G., Falkirk.

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Wynne, Miss Wish
Yates, Miss Gretchen
Yule, Miss Rose

THE CRITICS' CIRCLE.

A committee meeting was held at the Institute of Journalists on Tuesday, Feb. 15, under the chairmanship of Sir Owen Seaman. Also present were Messrs. E. F. Spence, W. N. Walbrook, Herman Klein, H. A. Scott, John Parker, G. W. Bishop (hon. librarian), Bernard Weller (hon. treasurer), and S. R. Littlewood (hon. secretary).

Mr. Littlewood reported that the musical critics' salary scheme had been passed by the Institute of Journalists, and had been placed before the Newspapers Proprietors' Association.

After a discussion it was agreed to take a ballot of the members as to whether the annual tea-party, to which young members of the theatrical profession, who have shown conspicuous promise in their art are usually invited, should be abandoned, with the alternative suggestion that an annual dinner should take its place.

Mr. G. W. Bishop (hon. librarian) raised the question of the position of English critics in Paris. He informed the committee that they had to pay the war tax upon the complimentary theatre tickets issued to them, whereas French critics on daily papers were exonerated from payment. The hon. secretary was requested to get in touch with the French Dramatic Critics' Circle in Paris, and ascertain the position of matters there.

Mr. John Parker reported that he and Mr. J. T. Grein had been unable to find a room in a hotel that would be suitable for a permanent home for the Circle. The hon. secretary undertook to make further enquiries.

Monday, March 3 next, was fixed as the date of the annual meeting of members. Sir Alfred Robbins, who had resigned from the committee, was elected an honorary member of the Circle. Mr. Alan Robbins was nominated for a place on the committee, and it was suggested that Mr. Woodcock (of the "Morning Advertiser") should fill another vacancy.

"THE SHOP GIRL."

Messrs. Grossmith and Laurillard will not regret making Nottingham their place for "jumping off" with the above-named merry and musical play. The crowded audience showed the warmest appreciation, and were loud in their praise, not only of the charming music and splendid artists, but of the pictorial quality of the dressing and mounting of the piece. The bevy of beautiful and graceful women, the well-arranged groups, and cleverly-contrived effects appealed to all, and drew forth frequent applause.

The musical numbers are excellent and enlivening, while the sparkling dialogue and extravagant fun kept the laughter constantly moving.

This revised version has been skilfully treated, and will mean further long life to this amusing play.

Miss Phyllis Black uses all her fascination in the part of Bessie Brent. She is an expressive artist, and gives dainty treatment to her songs, "The Shop Girl" and the original number, "Oh! Listen to the Band." The winning charm of Miss Doreen Montgomery is felt in her delightful rendering of "Over the Hills," with full chorus accompaniment. She is also associated with Mr. Fred R. Yule in the charming duet, "My Shy Lover." A brisk and energetic Miss Robinson is seen in Miss Rosie Campbell, who vocalises tastefully the song, "Father," and, with Mr. Jimmy Godden, gives a vivacious rendering of the topical duet, "These Days and Those Days." Mr. Jimmy Godden is a real fountain of bubbling mirth as Mr. Miggles, and he keeps the fun rolling in no uncertain manner, evoking hilarious laughter from start to finish. Mr. Fred R. Yule is amusingly agile as the Hon. Bobbie Blake, and in the number, "If You Only Knew," puts in the necessary spirit. Mr. Roy Royston's brisk energy and unctuous humour are well displayed in the rôle of Charles Appleby, and his duet with Miss Phyllis Black, "Not a Little Bit," makes one of the best features of the performance. Mr. Alec Johnston gives a smart contribution in "Brown, of Colorado." Miss Grace Wixon makes a pleasing Lady Appleby, and Miss Betty Shale is well placed as Ada Smith. The merriment is further enhanced by the comedy of Mr. Johnny Danvers, who is intensely funny as Mr. Hooley, and excellent work is done by Mr. John Hagan (Count St. Vaurien), Mr. Alfred Bennett (Col. Singleton), Mr. Ernest Pierce (Sir George Appleby), and Maurice Earle (Bertie Boyd). The chorus numbers are splendidly rendered under the direction of Mr. W. G. Ross, and the general arrangements are in the capable hands of Mr. Kay Draco.

"EVERYMAN" AT OLD VIC.

By their presentation of "Everyman," the "Vic." Shakesperean Company garner fresh laurels for themselves, and once again earn the gratitude of every true lover of the drama. The initial performance of the play, last week, was preceded by a short address delivered by the Bishop of Southwark, who, after describing "Everyman" as the most perfect of all the morality plays, traced the history of the drama from the natural instinct originally implanted in the heart of every human being, via the pastoral plays which used to delight the people of ancient Greece, the Miracle plays of mediæval Europe in the thirteenth and fourteenth centuries, the Morality plays of the fifteenth and sixteenth centuries, to the present day. In paying a warm tribute to Miss Lilian Bayliss and the band of earnest and indefatigable workers under her management, the speaker declared that "the old Vic. had proved that there was no contradiction between what is popular and what is classical."

The presentation of the play itself was almost faultless, particularly in respect of the elocution and the spirit of reverence and exaltation which characterised it, and Robert Atkins, who produced it, is entitled to great praise. As Everyman, Ernest Milton was most impressive, convincingly suggesting the gradual rise of the character from worldliness and materialism to humility, thankfulness, and joyful anticipation of the glory to come. Mary Sumner and Florence Saunders as Good Deeds and Knowledge respectively, delivered their beautiful lines sympathetically and intelligently, and the rest of the cast seemed to be imbued with the same spirit. The performance is to be repeated every Tuesday afternoon in Lent, at 2.30, and on the first three days in Holy Week. Amongst those who are to give introductory addresses are Miss Lillian Braithwaite, the Rev. W. E. Orchard, D.D., Dr. R. R. Terry (organist of Westminster Cathedral), the Rev. Father Paul B. Bull, Miss Sybil Thorndike, Dame Lena Ashwell, O.B.E., the Rev. Father Andrew, Mr. Hugh Walpole, C.B.E., Sir Frank Benson, and the Rev. Dr. Percy Dearmer.

"I'll swear upon that bottle."
—*Tempest, Act ii, Scene ii.*

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—*Henry VI., Act ii, Scene iii.*

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"Dear Mr. Bell, "January 24th, 1921.
"Re the Victoria Palace Tableaux Curtains, it gives me great pleasure to be able to congratulate you on the successful cleaning of same. Considering that they have been hanging since April, 1914, without having been dusted once, and even been severely damaged by an accident on the sprinkler, it is a wonderful bit of work of which your firm can be justly proud.
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THEATRICAL GOSSIP.

The A.A. and Sunday Opening—Theatre Staffs' New Scale of Wages Lady Forbes Robertson for South Africa—Touring Artists for London Production.

Sunday Opening.

A fresh resolution has been added to the agenda of the meeting of the Actors' Association on Sunday, March 6. It is a motion emphasising unqualified opposition to the Sunday opening of theatres, and gives the Executive power to take any measures to prevent it. There is more than one way of stopping any attempt to impose a seven-day week upon artists, and the Association may be trusted to avail themselves of the means at their disposal.

New A.A. Vice-Chairman.

Mr. F. B. J. Sharp is the new vice-chairman of the Actors' Association, and was elected unanimously to the post. Mr. Sharp is a keen and energetic member of the council, thoroughly imbued with the policy and aims of the association, and his election will be a popular one.

Theatre Staffs' Wages.

Full details of the new scale of wages for the National Association of Theatrical Employees will be found on page 12. Increases are secured in most cases, and the hours of working are adjusted. It should be added that the recommendation as to Union labour and the question of increases on performance rates, which occasioned the deadlock just before Christmas, have yet to be settled.

Distinguished Actress for South Africa.

Lady Forbes Robertson (Miss Gertrude Elliott) leaves England early next month for a flying visit to South Africa, under the management of the African Theatres Trust, Ltd. Her stay in that country will only be a short one owing to her Canadian engagement. We understand that the opening piece of Lady Forbes Robertson's repertoire will be the successful comedy now running at the Savoy Theatre, "Paddy the Next Best Thing." The I.V.T.A., Ltd., inform us that Lady Forbes Robertson is the first of a number of well known London stars who are visiting South Africa under the management of the African Theatres Trust, Ltd.

A Fine Provincial Yield.

The Lyceum management is apparently not devoid of enterprise. Wanting a play of American life, two British authors, Shirley and Landeck, are commissioned to write it. Needing a juvenile actress of youth and beauty, they search the provinces and find Miss Dorothy Moody, who makes her London debut next Thursday as the heroine; and then Miss Jane Wood, a touring star, is engaged to play a Spanish spitfire that her "Zaza" should well qualify her to undertake.

Mr. Arnold Bell has been a provincial leading man for years, but not until now the creator of an original character in the West-End. The American actor, Mr. Philip Yale Drew, who plays "Young Buffalo," has also never had an original role in a London production, and much may be expected from him. Even the leading horse, "Hector," is new to the business, so that as regards novelty next Thursday should prove an interesting evening.

"Sweet William."

Mr. Robert Courtneidge is engaged on the production of Keble Howard's new play, "Sweet William," in which that fine actor, George Tully, will make his welcome London re-appearance, after a year's touring in Australia. Mr. Courtneidge is likewise putting in time in revising his latest play prdouction for West-End use. This is Captain Frank Stayton's new play, "The Other Fellow," which, on its recent provincial trip proved to be very clever and to need only a little clearing and untangling.

A Cupid Comedy.

"Hanky Panky John," which is about to go on tour, will be followed next Friday week by a new play to be presented and produced by Frank Vernon, with Mr. Stanley Logan in one of the principal parts. This new play is by "M. A. Arabian," and is entitled "Love?" It seems to be based upon that remarkable sentence in Shakespeare's "Sonnets":—

"Let me not to the marriage of true minds
Admit impediment. Love is not Love
That alters when it alteration finds."

The A.T.M.

The monthly meeting of the Association of Touring Managers is due on Friday at the offices, 178, Shaftesbury-avenue, at 3 p.m.

Norman McKinnel Productions.

The evening of Wednesday, March 9, has been selected as the date of production for "The Ninth Earl," the play with which Mr. Norman McKinnel will commence his management at the Comedy Theatre. Miss Jessie Winter will be the leading lady, and the cast includes Miss Mabel Terry Lewis, Messrs. Louis Goodrich, Halliwell Hobbes, James Lindsay, Harry Caine, and Norman McKinnel.

"Don Q."

Mr. F. J. Nettleford is getting busy with his plans for resuming actor-management with his wife, Miss Judith Kyrle. The play which Mr. Nettlefold is now more or less actively rehearsing is one which "The Era" announced some months ago, namely, a drama based on the popular romance series, entitled "Don Q."

Cochran Convalescent.

The courageous Cochran notifies us that he has now recovered sufficiently from his recent severe illness to be able to start, at the moment of writing, on a recuperative holiday. We are glad to find him again Charles the Cheery

Reandean Rearrangements.

Negotiations for the acquisition of the lease of the Prince of Wales' Theatre having broken down, Reandean have acquired the balance of Miss Viola Tree's lease of the Aldwych Theatre, and will take over the reins of management immediately on the termination of the run of "The Tempest." The plans which were originally announced in relation to the Prince of Wales' Theatre will now be carried out at the Aldwych, where the big autumn production will be that of Mr. Flecker's play, "Hassan," with music by Delius. Meanwhile a short interim season of plays by some of the younger British dramatists is being arranged.

R.G.T.F. Annual Meeting.

The annual meeting of the Royal General Theatrical Fund will be held at the offices of the Fund, 55 and 56, Goschen-buildings, 12 and 13, Henrietta-street, W. C., on Friday, March 18, at 12 noon. The business will include the annual report, the accounts for 1920, the election of President, Chairman, Treasurer, Directors, and other officers for the ensuing year.

A Forbes-Robertson Recital.

At the Theatre Royal, Manchester, on Thursday afternoon, Sir Johnston Forbes-Robertson gave a Shakespearean recital before a full and interested audience. The famous actor was suffering from a cold, but this in no way interfered with the completeness of the entertainment. A morning-dress acquaintanceship with some of the great characters in Shakespeare was a novelty; the wonderful thing about it was that Hamlet, Othello, and Macbeth up-to-date had almost more appeal in their immediate realism than in the conventional stage trappings

Sir Johnston interspersed his recital with many interesting and amusing anecdotes relating to various phases of his wide and absorbing subject, and his survey ran even to critical dissections, though, wisely, not too far into them. Those who were present will cherish the recital among the most interesting and precious of their memories of an actor who has made a mark upon his time

The Stage Society

The next production of the Stage Society will be a comedy, in three acts, by C. K. Munro, entitled "At Mrs. Beam's," which will be given at the Kingsway Theatre on Sunday evening, February 27, and the following Tuesday afternoon. The play will be produced by Allan Wade, and the cast includes Jean Cadell, Dorothy Cheston, Hannah Jones, Elaine Limouzin, Phyllis Stuckey, H. K. Ayliff, Baliol Holloway, Anew McMaster, and Alec Snowden.

Yavorska's Return.

The return to the legitimate stage of Mme. Lydia Yavorska (Princess Bariatinski), to be made on Thursday, March 3, at the Ambassadors Theatre, where the Fund to Provide Comforts for British Refugees from Bolshevik Russia (of the Committee of which fund she is Chairman), will be assisted by a special matinée, and will be in a John Pollock translation, called "The King's Favourite," of one of Henri Lavedan's most powerful dramas, never seen before in England.

It involves, in one 60-minue act, a revolutionary episode in 1793, during the reign of Louis XV. The two characters are the Countess du Barry and L'Abbe O'Gorman (Mr. Franklin Dyall).

A Shakespearean Campaigner.

Mr. Charles Doran is continuing his campaign by performance and precept in the interests of Shakespeare throughout the country. On Sunday he addressed the Crewe Brotherhood in the Congregational Church and held a congregation 2,000 strong deeply interested throughout. The fact that Mr. Doran has only one week vacant up to January in next year is evidence of the hold that the National Poet has on the people.

"Polly With a Past."

Early next month Mr. Gilbert Miller will produce at the St. James's Theatre a new comedy, entitled "Polly With a Past," by George Middleton and Guy Bolton. In the cast will be included Miss Edna Best. Miss Edith Evans, Miss Nancy Kenyon, Miss Alice Moffat, Miss Doris Lloyd, Miss Helen Haye, Mr. Paul Arthur, Mr. Arthur Hatherton, Mr. Noel Coward, Mr. Henry Kendall, Mr. Claude Bains, M. C. Aubrey Smith, and Mr. Donald Calthrop. The comedy is in three acts, and the scenes are laid in New York.

We had almost forgotten to mention another member of the new cast, namely, Salome, a white miniature French poodle, who has a very important part to play. Report says that the young lady has entered upon her new duties with considerable zest.

"The Charm School."

On Monday next Messrs. Murray, Dawe and Edelston will transfer "The Charm School" from the Comedy to the Prince of Wales' Theatre, where the successful run will be continued. The same arrangement as to matinées, viz., Wednesday, Thursday, and Saturday, will apply as at the Comedy Theatre. The various girls' high schools in and around London are well represented at the matinées.

Actors' Benevolent Fund.

At the committee meeting of the A.B.F. held on February 17 the sum of £124 11s. 6d. was granted in relief, inclusive of emergency. Twenty-eight cases were considered, and of these twenty-five were assisted, exclusive of £68 1s. 6d. granted in weekly allowances.

1300—And Not Out.

That stubborn success, "The Jeffersons," opens its fifth consecutive year of tour at the Dudley Opera House next Monday, and the 1,300th performance will shortly be attained. Mr. Wilfred Shine, in his famous original character of "Christopher Jefferson" will be supported by a splendid West End company, and Mr. Albert Douglass has only a very few autumn vacancies open this year. At several important theatres the companion success, "The Partners," will be presented, in conjunction with "The Jeffersons."

Liverpool Music Lovers' Appreciation.

Councillor W. W. Kelly is to be the recipient of a very interesting presentation at the hands of Liverpool and district music lovers, in appreciation of his successful efforts to make grand opera at popular prices a brilliant success in Liverpool. The presentation is to take the shape of a life-size painting in oils depicting the popular "W. W." in a characteristic pose, and will be made on behalf of the subscribers by the Lord Mayor on the last night of the opera season, at the Shakespeare Theatre, namely, Saturday, March 5

New Glasgow Justices.

In the latest list, published a few days ago, of new Glasgow Justices of the Peace, appear the names of Mr. Rich. Waldon, of the Royal Princess's Theatre, and Mr. Harry Milne, of Hengler's Circus. Mr. Neil Munro, author of "John Splendid," and many other novels, is also on the list. These appointments have given much satisfaction to friends of the gentlemen named.

A Theatrical Wedding Demonstration.

News leaked out during the visit of "A Trip to Paris" Co. to the Hippodrome, Nuneaton, last week, that one of the principal members intended to be married quietly at the local registrar's. This idea was frustrated by a crowd of almost a thousand people waiting outside the registrar's for the appearance of the bride and bridegroom. The happy pair—Miss Mimi Le Clair, of the Sisters Le Clair, and Mr. Bob Henderson, of a well-known Newcastle family—met with a boisterous reception when they came in view.

During the evening show at the theatre the crowded house entered thoroughly into the spirit of the artists, and the whole house rose to its feet when, at the termination of the performance, the bride and bridegroom came on the stage to the strains of the "Wedding March," amidst a perfect shower of confetti. Numerous presents were handed up during the show, including a handsome gold bracelet from Messrs. Revill and Seener, and a beautiful writing case from all the members of "A Trip to Paris" Company.

Printing in the Provinces.

The queue system at the Winter Gardens, New Brighton, has been abolished, as every seat in the theatre is now bookable, and there is a tip-up for everyone. The remarkable success of this popular theatre is very gratifying. Mr. Douglass' list of bookings for 1921 embraces most of the London productions.

Mr. Douglass told our local correspondent that he is convinced the day of extensive wall-posting is over in many towns. "The play's the thing," he said, "and, of course, the company performing therein. If a play and company are second-rate all the printing on walls will not bring the public into the theatre."

Five years ago 900 sheets of printing were posted weekly in New Brighton and district; it was later reduced to 600 sheets, then 440, and now Mr. Douglass has this week reduced the total number to 260 sheets. In view of the enormous cost of printing, this is good news for touring managers.

"My Son Sammy."

Ernest Dottridge's wonderful success, "My Son Sammy" will on Friday reach the end of its fourth year. Saturday commences its fifth year with just as much uncertainty as to when it will finish as when it was produced, for it is going as strong as ever, and Arthur White is even funnier than ever. It is a case of a "Charlie's Aunt" advertisement, "Still Running."

Ernest Dottridge and Charlie Baldwin are busy on a new musical absurdity which the former is sending out in July. Here are two old experienced hands who should provide something out of the ordinary.

Pier Theatre, Eastbourne.

During the past few weeks while the Eastbourne Pier has been closed many extensive alterations and improvements have been carried out, all of which will materially improve the comfort of patrons of the theatre. The heating and ventilating apparatus has been overhauled and perfected, and comfortable lounges have been added to each side of the theatre. At the annual meeting held last week a dividend of 9 per cent. on the ordinary shares was declared, and the directors were unanimous in their praise of Mr. Owen Taylor, the secretary and manager, whose work on behalf of the playgoers here and his efforts to raise the standard of the entertainments to the highest possible level have been very successful.

"The Angelus."

The production of Dr. G. W. Naylor's opera, "The Angelus," by the Royal Carl Opera Company last Friday at the Opera House, Manchester, was received with gratifying approval by a large and interested audience. The story is interesting, and the music has several outstanding numbers and arresting leading themes. An intermezzo has been added to the performance. A capable cast was headed by Miss Eda Bennie as Beatrice, Mr. Gwynne Davies as the lover, Miss Ethel Austen, Miss Constance Willis and Mr. Harrison Cook. Mr. Wyn Reeves conducted.

Huddersfield's New Manager.

Mr. R. F. Dowthwaite, the newly-appointed business manager for Mr. Alfred Wareing at the Theatre Royal, Huddersfield, will be remembered in connection with the Gateshead Theatres. He resigned management of the King's, Gateshead in 1914 to join the Army, served five years, and was mentioned in despatches from Palestine. Since demobilization he was with Macdonald and Young as touring manager; and latterly treasurer at Covent Garden during the run of the recent Drury Lane pantomime. He was released by Mr. Macdonald to take up his present position.

A Cast in Duplicate.

The care that is taken to prevent disappointment in these times by theatre managements in London is exemplified at the Royalty Theatre, where Messrs. Frank Curzon and Dennis Eadie had two companies rehearsing "A Social Convenience," one of which stood by at the first performance in readiness to take any other artist's place in case of an emergency.

THE STANDARD TOURING CONTRACT.

TO THE EDITOR OF "THE ERA."

Sir,—As a result of a year's experience of four companies played under the Standard Contract conditions during 1920. I came to the conclusion, while agreeing with its provisions in the main, that certain conditions imposed by the contract were non-commercial in practice.

In consequence, I decided to issue contracts for 1921, subject to the Standard Contract at present in force, with certain exceptions, which I placed before Mr. Alfred Lugg, of the Actors' Association. I would ask you, of your courtesy, to publish the correspondence between Mr. Lugg and myself on this point, as I am given to understand that my action has been somewhat misconstrued in certain quarters.—Yours faithfully,

ARTHUR HARDY.

89, Pall Mall, S.W. 1.
February 21, 1921.

(Copy.)
Actors' Association,
32, Regent-street,
Piccadilly Circus, W.1.
December 3, 1920.

Arthur Hardy Esq., Grand Theatre, Luton.

Dear Mr. Hardy,—Many thanks for your letter.

The matter was discussed by the Council to-day, and I was instructed to write you that as your contract letter really constitutes an engagement for a term, with no notice of termination except of the tour, thereby giving definite guarantee of employment, subject to your deleting your request for 13 performances, the Council feel that they cannot instruct our member not to accept this offer of engagement made by you.

I enclose herewith copy of the contract letter, and I shall be very pleased if you will kindly let me have a letter confirming this arrangement.—Yours faithfully,

(Signed) ALFRED LUGG,
Gen. Secretary.

COPY OF CONTRACT LETTER.

Dear ——,

I herewith engage you for a spring, summer, and autumn tour, 1921, commencing not later than Feb. 28, 1921, at a salary of £ per week of seven performances, subject to the conditions of the A.A. Standard Contract at present in force, with the following exceptions and provisions:—

1.—Twice Nightly Weeks.—One matinée to be given by the artist, and 1/12th to be paid for all performances over 13.

2.—This engagement is for the tour, and terminable only by two weeks' notice given by the management of the termination of the tour.

3.—The management reserves the right during the period of the tour to have three weeks out at any time without payment of salary during such weeks. For any weeks out (being in the control of the management) in excess of three, half salary will be paid, but in no case shall such half salary exceed £5. Holy Week is not to be considered a week out in such calculations should it not be played.

I may say that I have framed these conditions after very careful consideration and after a year's experience of four companies played under the Standard Contract conditions.—Yours faithfully,

(Signed) ARTHUR HARDY.

(Copy.)
Folkestone, December 7, 1920.

Alfred Lugg, Esq., Actors' Association.

Dear Mr. Lugg,—I am obliged by yours of 3rd inst. I note that your Council agrees my draft contract letter subject to the deletion of Clause 1 thereof, to which I agree.

I consider, however, that in due course this clause should be discussed with a view to revision.—Believe me, yours faithfully,

(Signed) ARTHUR HARDY.

Norman Griffin.

An artist from the concert party stage who has quickly come to the front is Norman Griffin, who got his first opportunity in town by understudying Leslie Henson at the Gaiety in "Theodore and Co.," and later playing the part for the rest of the run. This was followed by engagements in "Baby Bunting" and "Yes, Uncle" for the same firm. At present Norman is playing the leading part in "A Night Out" on tour, which was playing to capital business last week at the Theatre Royal, Newcastle.

Criterion Futures.

That charming, humorous and pathetic actress, Miss Iris Hoey, asks us to make it clear to "The Era" readers—professional and lay—that she has not contracted to go to the Criterion for the next production there. Speaking of the "Cri's" next, this, at the moment of writing, seems likely to take the form of a revival of "Grumpy," with Cyril Maude again in the name-part, which so extensively added—in England, America and Canada—to his fame and fortune.

It may be, however, that this "Grumpy" revival is only intended for a kind of stop-gap or to "mark time," as it were, for Manager T. C. Dagnall, who has so successfully run "Lord Richard in the Pantry" at the Criterion, recently hinted to us of several new plays stored away in his Dagnallian desk.

"Brand."

A reading of Ibsen's dramatic poem was given at 17, Nevern-place, on Sunday. This prose poem, one of Ibsen's earliest and finest dramatic works, is on a level with his more widely known play, "The Master Builder." The poem was read with great dramatic vigour before an exceptionally interested audience.

The Stage Golfing Society.

At the annual general meeting of the Stage Golfing Society the following officers were elected for 1921-22: President, Mr. George Grossmith; captain, Mr. Oscar Asche; vice-captain, Mr. Owen Nares; hon. secretary, Mr. Ernest Graham; hon. treasurer, Mr. A. J. Evans; hon. auditor, Mr. T. Miller; while Mr. Gerald du Maurier, Mr. Aubrey Smith, Mr. Fred Terry, Mr Walter Howard, Mr. Malcolm Watson, and Mr. A. J. Evans were elected vice-presidents, and Mr. Austin Melford and Mr. Cecil Humphreys were added to the committee.

A Salon Spring Season.

At the Margaret Morris Theatre, on Sunday, March 13, Miss Pax Robertson will open the spring season of her salon with a performance of D'Annunzio's "La Gioconda"; an ancient Chinese play, nearly 1,000 years old, but as up-to-date as if written yesterday, will follow on April 3; a second performance of "La Gioconda" on April 10, and "The First Distiller," by Tolstoi, on April 24. A lecture on the play and its author (delivered by Miss C. A. Arfwedson) will be given before each performance, and a general debate will be held on May 1.

ACTORS' ASSOCIATION MATTERS.

SECRETARY'S NOTES.

SPECIAL GENERAL MEETING.

A special general meeting of the Actors' Association will be held at Shaftesbury Theatre at 7 o'clock on Sunday, March 6, at which the resolutions regarding the boycotting of managers who do not pay the minimum wage, and those who do not observe the conditions of the Standard Contract, published in last week's "Era," will be submitted.

An additional resolution will be:—

That this meeting instructs the Council to oppose by every means in its power the opening of theatres on Sunday, and pledges itself to support to the fullest extent any steps which the Council may think fit to take in order to preserve Sunday as a day of rest for actors and actresses.

Bogus Managers, and Those Who Do Not Use the Standard Contract.

These men are directly responsible for the unemployment of legitimate artists, which is so rampant at the present moment, and if, as we hope, our policy will succeed in wiping them out, we shall be guaranteeing employment to legitimate artists and legitimate managers as represented in the Association of Touring Managers. We have every reason to believe that the touring managers will co-operate with us in our endeavours to eliminate Mr. Bogus and to raise the status of the theatrical profession.

Protection Fund.

Many members may consider that the protection levy of sixpence per week for six months appears to be extremely heavy. If we are to fight the bogus manager we must have funds—and large funds—to back us up. We feel sure that the elimination of the bogus manager will promote employment for legitimate artists, and surely such a matter would be cheaply purchased by the controbution of sixpence per week.

The Protection Fund levy will be put to the ballot of the entire membership, so that members will have the fullest opportunity of expressing their views.

Sunday Opening.

Non-members of the Actors' Association should very carefully consider their position regarding the Sunday opening of theatres. It can, and will, be proved at the above meeting that the Sunday opening of theatres, should it come about, will mean a seven-day commercial week, not only for actors and actresses, but for the country generally. The only organisation which can stand between actors and such a possibility is the Actors' Association. Every non-member is a source of danger to the profession, to himself, and to our members, and it is hoped that they will all immediately join the Association, so that we can have the backing of the entire theatrical world in our fight against Sunday opening.

Renewals for 1921.

Will members who have not yet renewed their cards for 1921 kindly do so at once and return their old card with any moneys sent. It is hoped that as many members as possible will take out Star Cards, as this is such a great saving in office work and prevents uthem from falling out of benefit.

Fortnightly Propaganda Meetings.

The next propaganda meeting will be held in the Association rooms on Thursday, March 3, when the secretary will give a brief lecture on "The Birth and History of Trades Unionism."

FRIDAY'S COUNCIL MEETING.

Minutes of meeting held Feb. 18. Present: Mr. J. Fisher White (in the chair), Messrs. W. Edward Stirling, A. Geo. Fry, David G. Noble, Cyril Austen Lee, Herbert Pearson, Howard Brenan, Frank B. Gray, C. Gargrave Mansell, John Howell, Frank Irish, Basil Rathbone, Dawson Milward, Clifford Rean, Robert Michaelis, Ben Webster, Ernest Hendrie, F. B. J. Sharp, Luke Forster, Henry Oscar, Frank Denis, A. Harding Steerman, J. Scott Leighton, Alfred Lugg (secretary), Misses Jessica Black, Lisa Coleman, Kathleen Magee, Renee Kelly, Gladys Ffolliott, Lilian Braithwaite, Ethel Griffies, Mrs. Saba Raleigh, and Mme. Isabel Beresford.

Minutes of the meetings held during the week were read by the secretary.

The reports of the Ways and Means and Nominations Committees were read and adopted.

Letters were read from Mr. Walter Gay, Mr. Bertram Wallis, Mr. Philip Spencer, Mr. R. H. Gillespie, and the I.A.K.M., and from Mr. Sydney Paxton regretting his inability to attend.

The secretary reported that Mr. F. B. J. Sharp had been voted to the vice-chair.

Sunday opening of theatres was discussed.

TRAINING OF ACTORS.

TO THE EDITOR OF "THE ERA."

Dear Sir,—It is, perhaps, not to be wondered at that a man who has apparently not experienced the value of studentship himself should decry its necessity in others. The conditions which govern fine acting are those which govern fine work in any other art or profession. Those conditions are study and training.

Let me come to grips with Mr. Beresford-Innes. The technique of acting consists of gesture, facial expression, fencing, stage dancing, deportment, diction, articulation, voice production. The intellectual equipment consists of a considerable knowledge of literature in general, and a close study of dramatic literature in particular; a complete knowledge of the history of acting from the first beginnings of Greek trazedy to the latest innovations of Reinhardt. The emotional element demands as a condition of its highest use—however liberally or otherwise one may be endowed—constant touch with human character at first hand.

Rupert Brooke says: "Sympathetic imagination with everybody and everything is the artist's duty." It is the only way an actor can "get inside" his part, and it requires the keenest observation and the cultivation of a wide human sympathy. Now this catalogue of attainments is about as formidable as those required of an artist on canvas, or an opera singer, or a lawyer or doctor.

Does Mr. Beresford-Innes presume to say that an artist can paint beautifully without first studying under a master the problems of colour, form, light, anatomy, bontany, perspective; or a knowledge of the technique of the great masters, and the history of painting? Or that any singer of repute has attained fame—or even proficiency—without years of voice training under the greatest masters? Ask Mr. Plunkett Greene, who is a living example of the triumph of technical training over natural disabilities. Ask Mr. Burke, who studied in Italy for seven years. Ask countless others who know that without training they would be nothing.

And who would trust a lawyer who boasted that he scorned technical study and relied on his inborn instinct to make a convincing speech on the intricacies of English Law; or a doctor who prided himself on his untrained, natural aptitude with the lancet Such quackery actually did exist until their respective societies made a "closed shop," and insisted upon a systematic academic training as a condition of entrance to their professions.

Mr. Beresford-Innes is fond of quoting. Let him read Socrates: "... it was absurd to believe that men of ability could not master the lowest mechanical arts without instructors, and to imagine that ... those who wish to become able to speak and act ... will be suddenly qualified to achieve their object without preparation or study, and by their own unassisted efforts." Socrates knew that if training helps the ordinary person, it will help the gifted person still more. Mr. Beresford-Innes may contend that this training is given actually on the stage. I deny it. A certain slovenly medley of acting can be "picked up" by "Walking on" and playing small parts, and it is this indifference to the difficulties of acting which is responsible for the contemptible state of our stage to-day. It is fatal in acting, as in any other profession, to attempt to skip the student period.

From the A.A. point of view (which ought to be every actors' point of view) it is essential that all candidates for the profession should pass through a recognised academic training. Lawyers and doctors and chartered accountants, &c., have long found this necessary, for it is the only means by which ability is given a fair chance as against influence. Rich and poor must meet on level terms, and scholarships will still further preserve the balance.

When we have reduced the quantity and improved the quality we shall be able to insist on equitable treatment. Failing preliminary systematic training and the closed shop, how does Mr. Beresford-Innes propose tackling our artistic and economic problems?—I am, Sir, yours, &c.,

ROBERT YOUNG.

Theatre Royal, Blackburn, Feb. 21, 1921.

TO THE EDITOR OF "THE ERA."

Dear Sir,—Backing up Mr. G. W. Beresford-Innes' statements to a very large extent regarding the training of artists for the stage, and touching on the monetary side of the question, which he leaves entirely alone, we find that this granting of charters and A.A. official support to large histrionic institutions resolves itself into a very difficult proposition.

The fashonable training school immediately throws wide the gates and allows the rush of moneyed aspirants to the stage, leaving entirely out in the cold his less fortunate fellows, the penniless aspirant and children of impecunious actors, who, in the natural course of events would have followed the career pursued by all their relations for perhaps generations. In addition to this, the door automatically closes with a click upon those with the necessary spark of genius, but general lack of funds. Thus we find the stage of the future occupied by the wealthy, who are merely pursuing the profession as a hobby, and who experience no difficulty in existing when out of an engagement. Things are even tending that way just now, and I myself have noticed "actors" knocking around West-End clubs doing nothing for months, but amusing themselves in various other manners, and blossoming out in a musical comedy every now and again as the opportunity arises.

Doesn't it seem somewhat of an anomaly that a trade union should be independently supporting this sort of thing? Our only hope lies in the fact that we trust, when the idea has materialised and we have the Acting School as the means of entry to the theatre, there will be a fair, just, and upright body of A.A. examiners who will carefully sift and decide the merits of each claimant to the A.A. book.

Of course, one of the remedies might be as follows: Having granted official support to the Acting Colleges, let there be some arrangement of extension and evening classes whereby the man or woman who believes he has acting power may study in his or her spare time as one would accountancy, and having, after two or three years of evenings devoted to hard study, obtained a diploma in Acting, let them come before the examining board of the A.A. Because there are undoubtedly even in these material ages hundreds of men and women with the real artistic temperament and dramatic ability held down by their unsuitable environment. Perhaps among this class may be found some of the future "big" actors about whom we hear the constant wail of a dearth.—Yours faithfully, W. D. B. McCULLAGH.

BURBERRY

RESERVES FOR FEBRUARY

To complete clearance for Stocktaking, until Feb. 28 only.

MEN'S URBITORS.
Light-weight Weatherproofs
Usually 10 gns. TO-DAY 4 gns.

WEATHERALLS.
Spring-weight Cheviots.
Usually 12½ gns. TO-DAY 4 gns.

RUSITORS.
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THE REALM OF MUSIC.

THE MUSICAL DIRECTOR.

ORCHESTRAL NOTES AND NEWS.

IN THE CONDUCTOR'S CHAIR.

HUBERT DELMA

Mr. Hubert Delma commenced his musical career at an early age, and as a boy was principal chorister at the big musical festivals under Mr. George Riseley, the well-known West of England conductor, at the Colston Hall, Bristol. At the age of 16 he took a band to the Old Richmond Theatre, and well remembers the discomfort of the rain coming through the roof on to the orchestra, and after Treasury Night his principal violin eloping with the leading lady. Later on he was conductor at the Vaudeville and other London theatres. At this time the cream of the private business was in the hands of the Continental (or so-called) orchestras, but Mr. Delma, although a Britisher, obtained a good share of these engagements. His orchestra was engaged for the "Coming-of-Age" Ball of the Princess Ena (now Queen of Spain) at Kensington Palace, and went three times to the historical Hatfield House (Lord Salisbury's), the band playing in the minstrels' gallery.

In 1900 Mr. Delma was appointed musical director to the Hotel Metropole, London, and remained there 15 years, only leaving there when the building was taken over by the Government for the Ministry of Munitions. This is a record of which he is naturally very proud. It was during this period that Mr. Delma was personally complimented by King Edward, who was a keen lover of music. It does not fall to the lot of every musical director to be mentioned in a successful novel, but Mrs. Barclay, the authoress of "The Rosary," does so in her more recent book, "Through the Postern Gate." Hubert Delma's present appointment is at the New Super Cinema at King's Cross, with a first-class band of 18 performers, the nightly selections being highly appreciated.

Liverpool Musical Director.

One of the ablest and most popular of Liverpool orchestra directors is Mr. Julien H. Wilson, of the Royal Court Theatre, who has just completed 25 years' service with the Robert Arthur Theatres Company. Although still a young man, Mr. Wilson has had a long and varied experience as a musical director. When but a lad he played the violin in an orchestra, and at 15 years of age was among the fiddlers at the Liverpool Paddington Palace, becoming, a couple of months afterwards, musical director at the Westminster Music Hall, Kirkdale. Then he successfully wielded the baton at the Theatre Royal, Newcastle-on-Tyne, and at several of Mr. Arthur's London houses, while he has had the honour of appearing before the present King and Queen. Eight years ago he came to the Royal Court as successor to the late Mr. Joe Shepherd.

Mr. Wilson has written a quantity of pantomime and other music, as well as being the composer of several successful songs. To mark their appreciation of him, the members of the orchestra presented him with a beautiful Sheraton chiming clock.

A MINERS' BAND.

Playing by Royal Command in the Fore-Court of Buckingham Palace on Wednesday afternoon last, the St. Hilda Colliery Band (County Durham)—holders of the Crystal Palace 1,000 Guineas Challenge Trophy, reached the summit of their fame.

The King and Queen personally congratulated the conductor, Mr. William Halliwell, and the bandmaster, Mr. James Oliver, of South Shields.

The programme included a brilliant cornet solo by Mr. Arthur Laycock. The King particularly wished to hear the symphonic poem, "Coriolanus," with which the band won the championship last year.

"Their Majesties were delighted," Mr. Halliwell said after the performance. The King congratulated the players very heartily, and said how much the Royal Family had enjoyed the concert. With the exception of Mr. Halliwell, professional conductor, the members of the band are all miners, employed day by day at St. Hilda Colliery, near South Shields, and during the past few years have won many prizes, in all parts of the country.

SUNDAY BANDS IN GLASGOW.

The churches and chapels of Glasgow have sent a deputation to the Glasgow Corporation Parks Committee to urge that there shall be no more band performances in the parks on Sundays, but by seven votes against three the Committee has decided to arrange such performances as usual

SPIRITED PIANO PLAYING.

Miss Dorothea Vincent played Beethoven's Sonata in G (Op. 31, No. 1) an expression of joy in life if ever there was one, in just the right spirit at her recital in the Wigmore Hall. Underlying the joy was abounding strength and energy, kept in check by a wise sense of restraint, and the pianist's delicacy of touch made every detail clear. Miss Vincent also played some Bach very neatly, and her Chopin studies were delightful. She showed great freedom and ease of style and executive finish.

MME. SHERWIN'S PUPILS.

A number of Mme. Amy Sherwin's pupils were heard at the Æolian Hall on the 14th inst. Doris Barr and Vera Siddons, sopranos, have charming voices, sweet and true; Isobel Marden who, though she still has something to learn of control and steadiness and tone, showed herself the possessor of a very rich contralto; Edward Nichol, who managed a genuinely musical tenor well; and Harry Simpson, whose bass-baritone is of the type usually termed operatic, and who gave a dramatic rendering of Sullivan's "Woo Thou, Thy Snowflake"—these were among the most promising. And they all sang very well indeed, with ease and freedom of emission and pure unforced tone. The others who appeared—there were twenty or more performers altogether—were in different stages of training, but even in the least advanced the same excellent qualities were pleasantly in evidence.

CONCERTS OF THE WEEK.

THE ENOCH CONCERT.

Each of the "Chinese Lyrics," new songs by Yorke Bowen, is a little life drama in itself. One, in words simple but eloquent, paints a "woman's whole existence." Another envelops the listener in the dream in which a lover lives and moves. The third is the perpetual plaint of the woman of whom her lover has tired. There is a world of passion in music and poems. And that, no doubt, is the reason why Miss Olga Halley was asked to "introduce" the songs at the Enoch Concert at Central Hall on Saturday. Miss Dorothy Robson also sang new songs by John Heath. These, from a cycle called "The Enchanted Hour," are simple, naïve, and sweet, and Miss Robson sang them charmingly. Mr. Frank Webster, though not at his best, since he was obviously suffering from a cold, sang two of Coleridge-Taylor's "Three Song Poems" with a warmth of feeling that appealed strongly to the audience. Mr. William Fisher, bringing out the fascinating rhythm of the one and the romance of the other, won success for Easthope Martin's tuneful "Rosario," and "Casey's Concertina"; and Miss Paula St. Clair's warm contralto tones were just right in colour in Julius Harrison's "Eastern Love Songs." Paul Edmonds' "Rimini," and Elgar's "Inside the Bar" have been arranged for solo baritone and quartet of baritones, and were heard on Saturday, finely sung by Mr. George Parker, Mr. Frederick Henry, Mr. Harry Barratt, and Mr. Frederick Stewart, the original singers of "The Fringes of the Fleet." Rather too late in the day, since for many of the audience the Elgar cycle was the most looked-for feature of the concert, came another enjoyable performance of these truly British sailor songs. Before we arrived at them we had heard, besides the songs mentioned and many others, piano solos by Mr. Anderson Tyrer—whose tone was as sound, as round, and as mellow as a bell—violin solos by clever Miss Margaret Fairless, and fine organ playing by Mr. Arthur Meale.

ANGLO-FRENCH MUSIC COMPANY.

The eighth invitation concert of the Anglo-French Music Company, which was held at the Æolian Hall on Thursday, was not only productive of some interesting playing, but also introduced some excellent new works. Among the short and educational pieces which figure as new in the first half of the programme, a particularly favourable impression was created by two pianoforte works from the pen of Leo Livens. These—"Little Polly Flinders" and "To Banbury Cross"—are, as their titles suggest, founded upon nursery rhymes, and possess a whimsical humour which is very refreshing. They were neatly played by Miss Desiree Macewan, who must, however, beware of little mannerisms. Other pianoforte novelties in the earlier portion of the programme were Edgar L. Bainton's "By Wave and Shore," a sweet and delicate little suite, and Miss Hilda Dederich's "The Land of Nod," which deserves the same commendation. Miss Joan Lloyd displayed considerable ability for her tender years in Felix Swinstead's new work, "Fancies, Grave and Gay."

Interesting and more pretentious features of the second half of the programme were Tobias Matthay's new pianoforte work, "Summer Twilights Op. 32," in which Miss Denise Nassimonne displayed an excellent technique, and John B. McEwen's "Martinmas Time," a richly-coloured work for violin and pianoforte. In this Miss Peggy Cochrane played the violin part with fine warmth of tone, whilst Miss Margaret Porich evidenced her wonted dexterity at the piano. Miss Harriet Cohen gave one of her inimitable interpretations of works by Arnold Bax, Mr. York Bowen came along and played two of his own compositions, whilst the programme was brought to an end by a competent rendering of John B. McEwen's magnificent and glowing "Biscay" Quartette for strings. The Anglo-French Music Company are obviously doing good work for British composers.

ROYAL COLLEGE STUDENTS.

At short notice, Sibelins' Symphonic Poem, "En Saga," was put into the programme of the Royal College of Music students' choral and orchestral concert on Friday afternoon in place of the Beethoven symphony prepared for performance, and the distinguished composer—our visitor at present—was invited, and promised, to conduct. Unfortunately, sudden indisposition prevented him from fulfilling his promise. But, though his non-appearance was disappointing, the concert suffered, musically, not at all; for under the conductorship of Mr. Adrian Boult, who took his place, the orchestra gave a rendering of the Poem, that for splendour of colour and vivid, tingling life, could hardly have been surpassed.

The choral classes took part in a performance of the first act of "Genoveva," Schumann's almost forgotten opera. It contains much gratefully melodious music, and Sir Charles Stanford, who conducted, brought out its romance and charm to the full. The parts of the heroine, her husband Siegfried, the villain Golo, his witch foster-mother, and the smaller characters were capably sung by Vivienne Chatterton, Mary Hessell, Herbert Aitken, Donald Mather, Colin Ashdown and Samuel Culverwell, Miss Hessell particularly, showing dramatic instinct in Margaret's music. Later on in the afternoon Gwilym Dowell, a tenor with a pleasing quality of voice, was heard in Goring Thomas' "O Vision Entrancing," and Evelyn Willis, the soloist, in a movement from Chopin's F minor pianoforte concerto, displayed a graceful touch and a fluent technique.

A PUPIL'S CONCERT.

Once more we have to congratulate Mme. Victoria Newton, not only on the excellent work put in by her pupils, but also upon the pleasant conviviality of the social and dance at which the pupils exhibited their powers. Miss Margaret Davis is a contralto with a well-balanced and smoothly produced voice. Two ballads, including the ever-popular "My Ships" were negotiated by Miss Davis with the greatest ease. Miss Winifred White is a soprano whom we have before had occasion to praise for the excellence of her diction and attention to detail. It is well that vocalists should realise that they sing with their brains as well as their voice. Moreover, the sweet quality of Miss White's upper register bodes well for her future. She was encored for the Jewel Song from "Faust," and responded with the tuneful "Love is Meant to Make Us Glad."

Among the gentlemen pride of place undoubtedly went to Mr. Wilfrid Platt, the well-known bass, who is one of the most successful of Mme. Newton's ex-pupils. Mr. Platt's resonant and genuine bass voice was heard to best advantage in Walter Hedgecock's "When Bright Eyes Glance," and he had to concede a double encore. The other male soloist was Mr. W. Barraball, a baritone. He uses his voice intelligently, and his interpretations of such ballads as Squire's "Chip of the Old Block" were invested with a certain humour which made him an engaging artist to listen to. Miss Oona Walsh, who has a voice of excellent quality, sang "Melisande," and was twice encored. Other promising artists who contributed successfully to the programme were Miss Nellie Davies (mezzo), Miss E. Edmunds, a pleasing contralto), and Mr. B. Davies (bass). Mme. Newton herself accompanied the singers.

LEAGUE OF BRITISH ARTISTS.

The seating capacity of the Æolian Hall was taxed to its utmost on Friday evening, when the tenth concert of the session arranged by the League of British Artists, under Mr. J. Hedley Drummond's direction was held. A new work by A. M. Gifford, "The Irish Widow's Lament for Her Son," was one, a tone poem for voice and organ, with the introduction of the piano in the final stages. It proved a highly effective piece of descriptive work, and was sung with appropriately deep feeling by an excellent contralto in Miss Peggy Norton. In the absence of Mr. Albert Hallett, the principal tenor of the Moody Manners and O'Mara Opera Companies, who was unable to make the journey from Newcastle, his numbers were sung by Mr. Mountford Scott. He contributed two songs by W. J. Hewison to the words of J. Hedley Drummond with supreme delicacy, and followed in the second half of the programme with an operatic excerpt. Sanderson's "The Voyagers" and Edward German's "Love was Meant to Make Us Glad" were delightfully rendered in duet form by Miss Dorothy Naylor and Mr. Ronald Brake. Other artists in a lengthy programme whose contributions were especially pleasing were Miss Ethel Best (soprano), Miss Maude Kerr (solo pianist), Mr. Theo Davison and Mr. Allan MacNichol (baritones), and Miss Stella McFarlane in humorous monologues.

THE STROLLING PLAYERS.

Once more showing sympathies wide enough to embrace the moderns and the classics, the Strolling Players' orchestra put Beethoven's Sixth Symphony and Julius Harrison's "Worcestershire Suite" side by side into the programme of their concert at the Queen's Hall on Thursday. They played the suite under the composer's direction, in such style as to reveal the beauties of the richly-coloured, picturesque work, and to win the hearty applause of their audience. Mr. Joseph Ivimey, the society's own conductor, took command for the Symphony, giving a reading which, while clear in detail, lost nothing of breadth and firmness of outline. In Schumann's piano concerto Mr. Harold Samuel was the soloist; and Miss Dorothy Robson, the vocalist of the occasion, contributed some well-chosen songs.

"ELIJAH" AT QUEEN'S HALL.

The Bangham Choral and Orchestral Society gave a performance of Mendelssohn's "Elijah" at the Queen's Hall on Friday. As was to be expected from a conductor of Mr. Hugh Marleyn's experience, the dramatic possibilities in text and music were fully realised. Clear articulation, incisive attack, and energetic delivery, and intensity of feeling made the Baal choruses vivid and arresting. Elsewhere—throughout, in fact—the singing and the orchestra's playing had full measure of expression, since the simple music giving them no cause for preoccupation, the performers were free to devote all their faculties to their conductor's demands on the interpretative side, with very good results indeed. Mr. Robert Radford's absence through illness was regretted, but Mr. Joseph Farrington, in his place, sang the Prophet's part impressively. Mme. Elsa Stralia, Miss Lucy Nuttall, and Mr. Ivor Walters were the other members of a distinguished quartet of singers.

WESTMINSTER CHORAL SOCIETY.

Much credit is due to the Westminster Choral Society and to their conductor, Mr. Vincent Thomas, for undertaking the performance of Sir Charles V. Stanford's "Stabat Mater" at the Central Hall on Tuesday. It is a very beautiful work and a most difficult one to give. It demands imagination and emotional feeling, besides musicianship, from every singer taking part in it. Within their not too narrow limits, the choir did admirably; Mr. Thomas certainly got their best out of them in the way of good, bright tone, clear enunciation, and quick response to his demands for light and shade. Technically the singing was very good, the attack, for example, at the beginning of the "Virgo virginum præclara," was clean and clear-cut; the splendid climax at "In die judicii" was piled up with fine dramatic effect, and the pianissimo at the end, for colour and quality, could not have been more beautiful. The quartet singing of the soloists, Miss Carrie Tubb, Miss Phyllis Lett, Mr. John Booth, and Mr. Topliss Green, suffered because the voices were all different in colour. Individually they sang excellently. Sir Charles Stanford was present, and came forward at the close of the performance to acknowledge the applause. The second half of the evening was taken up with Sir F. H. Cowen's "The Rose Maiden," which formed a complete contrast.

STUDIO CLUB CABARET.

The special attraction at last Thursday's Studio Club Cabaret was Miss Alice Clayton-Greene, the well-known elocutionist and diseuse, who was heard in a number of selections from her repertoire, both grave and gay. Several of the items were from Miss Clayton-Greene's own pen, notably one entitled "Three Visions," which has been given in the provinces with much success by Miss Violet Vanbrugh. The special music of these poems has been composed by Mr. Theodore Holland, who presided at the piano on Thursday. Other artists were Mr. H. Deighton Ross and Mr. Richard Arthur. Apropos, Mr. Sydney Burnstead has been appointed musical director and stage manager of these Studio Club Cabarets.

A G.P.O. ORCHESTRA.

The Victory Orchestra consists of members of the G.P.O., who gave pleasing evidence of their ability as musicians at a concert held on Friday evening at the Club Union Buildings, Clerkenwell-road, organised by Mr. James G. Coates, who also acted as conductor. A programme in which instrumental selections were interspersed with songs and other varieties, opened with the march, "True to the Flag," followed, after a song by Miss D. Harnbrook ("Spring's Awakening"), by Suppé's overture, "Pique Dame," each of these selections being rendered in a manner that evoked the loud applause of the audience. Other orchestral selections that gained marked approval were "Treasureland," Hoschner's entr'acte, "The Love Dance," "The Gondoliers," the Scotch Patrol, "The Wee Macgregor," and march, "Old Comrades." Mr. W. Crow received the compliment of an encore for a well-played piccolo solo, "Silver Birds," and a cornet solo, "City of Laughter," was contributed by Mr. G. Mason. Mr. Harold Beaumont was quite successful in his entertainment, "Merry Moments of Magic," and others in the variety bill included Miss May de la Grange, "the happy Dutch girl," and Mr. Jack Baxter, with humorous song and patter.

An interesting event of the evening was the presentation of testimonials, in recognition of long service, to Messrs. A. L. Spencer, F. B. Struckett, and W. T. Salter. The chair was occupied by Mr. A. F. Johnson, supported by Mr. E. E. Crofts.

SUNDAY AT SOUTHEND.

For several years past the Ministerial Association of Southend-on-Sea have urged upon the Corporation the necessity of the discontinuance of bands at the pier-head on Sundays during Divine service, Rev. E. N. Gowing, R.D., vicar of St. Mary's, pointing out that one day's rest in seven was necessary and in conformity with the liberty of the subject. He did not want everyone to go to church, but he would like them to have the opportunity of going to a place of worship if they wished to do so. He was anxious that the landmarks should not drift away, and they should stand by some of them at least, and resist any attempts to remove them. As a result the Council decided upon a modification of the arrangements in force for some years, but at the meeting of the Town Council last week, by 18 votes to 15, it was decided to engage bands to play as usual, Sunday mornings, afternoons, and evenings.

MAURICE PIENA.

One of the most promising composers of modern times is Deodat de Severac, whose works are gradually becoming more popular and better known in England through the medium of piano recitals, the Russian Ballet, and Maurice Piena. Born at Saint Felix in 1873, he was originally destined for law at Toulouse. The call of music, however, proved too great, and he soon broke off his legal studies to devote himself wholly to music. He entered the Conservatoire of Music, where he did brilliantly, and later went to Paris to study under Alberic Magnard and Vincent d'Indy.

He has written many works which are becoming wider known every year. His music is a reaction from the heavily scored and complicated works of many of the modern masters of to-day. The best known of his works are "Minyoneta," "La Fenetre d'Amour," "Valse Romantique," "Ma Poupée Chérie," "The Old Musical Box," "Mimi en Marquise," "Lola la Délaissée," "Chant de Matelots," "Invocation à Schumann," "Philis," "Cortege Catalan," all of which works, arranged for orchestra by A. Chapelier, can be obtained from Maurice Piena.

MUSICAL MONOLOGUES.

Reynolds and Co., 62a, Berners-street, publish two more musical monologues, written by Lionel King, who performs them himself. The titles are "Lil' Feller" and "'Cos 'e's 'Appy." Both are heart-talks about baby-boys, the apples of their daddy's eye—or their mammy's eye, since a simple change of name and pronoun makes the monologue suitable for recitalists of either sex. Towards the end of each come a little touch or two of pathos and religious sentiment. Cuthbert Clarke's accompanying piano music has the right simplicity. It is sympathetic and never obtrusive.

Plymouth Corporation Concerts.

The Borough Organist's statement in regard to the Plymouth Corporation concerts and organ recitals during the period from Dec. 4 to Dec. 18 shows a debit of £3 13s. 1d.

Swansea's Entertainment Manager.

At Swansea Corporation the parks superintendent reported that Mr. Darwin's appointment as entertainments manager would expire in April next, and asked for a decision as to his re-appointment or otherwise. The Corporation decided that in view of the excellent manner in which Mr. Darwin has fulfilled his duties, and of the undoubted success of the Pavilion in the future, the temporary appointment of Mr. Darwin be made permanent, and that the question of his salary be referred to the Standing Sub-Committee to bring forward suggestions.

English Artists on the Continent.

To an Englishman long resident in Paris, writes a correspondent, it came as a pleasant surprise to discover that one of his own countrywomen—a young dramatic soprano, Miss Norah Spinney—was able to more than hold her own with French artists on their native heath. The location was the Salle des Agriculteurs, the occasion was Dimanche, 13 Fevrier, a trois heures precisely. To a crowded audience Miss Norah Spinney sang in native costume a selection of items both Spanish and Russian. And she sang them in pure Castillian and Romanoff—or whatever they call the purest of pure Russian. From Paris Miss Norah Spinney proceeds to Milan and Barcelona, there to repeat former successes.

Miss Beatrix Gardyne, who sang at Leighton House for the Indian Empire Club the other day, is descended from a lady-in-waiting to Mary, Queen of Scots, and the songs she sang were by Miss Desmond Hackett, cousin of Mr. James K. Hackett, whose wife, Miss Beatrice Beckley, is to appear as Mary Stuart in John Drinkwater's play of that name in the autumn. So enthusiastic was Miss Gardyne's reception that she is repeating the song cycle "From Grave to Gay," by Miss Hackett and Miss Helen Sealey, who will conduct her own orchestra at Leighton House on March 9.

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COUNTY BOROUGH OF BRIGHTON.
To Managers of Concert Parties and Entertainment Caterers and Others.

The Council hereby invite
TENDERS
for the Hire of the BANDSTAND AND SOUTH WESTERN LAWN IN THE OLD STEINE ENCLOSURES on week-days during the summer months.
Conditions and Form of Tender may be obtained at my office, where Sealed Tenders, addressed to me and endorsed "Tender for the Hire of Entertainment Stand," must be left before TUESDAY, the 8th day of March, 1921.
The Council do not bind themselves to accept the highest or any Tender.
HUGO TALBOT, Town Clerk.
Town Hall, Brighton, 19th February, 1921.

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CONCERT PARTIES AT WORK

The Cigarettes.
One of the biggest attractions Mr. Austin Pilkington has presented at the Assembly Rooms, Salisbury, is that provided by Mr. Ernest Crampton's company, The Cigarettes, by arrangement with Messrs. Cramer and company. They have met with a big reception, the holding capacity being taxed at every performance. The company include Misses Beatrice Edwards, Louise Macbean, Gladys Anderson, Irene [illegible], Messrs. Martyn Herbert, Bennis Noble, and Leslie Hollwood. The concerted numbers and burlesques are very finely rendered, and the scenery and special lighting are excellent.
The duets by Mr. Leslie Hollwood and Miss Irene Raie fairly brought down the house, and they were recalled time after time. Miss Beatrice Edwards and Mr. Dennis Noble were firm favourites, and their numbers were admirably rendered. Mr. Martyn Herbert, who is acting as manager, had a huge reception, his numbers including "Grandfather" and "Follow Me Round."

The Sun Rays.
This week's attraction at the Anglesey Palace, Burton-on-Trent, is provided by Mr. J. R. Blazier's popular concert party, The Sun Rays. This accomplished combination, which is making its first appearance in Burton, includes Mr. Bunny Doyle, comedian; Miss Dolly Johnson, soprano; Mr. Alma Austin, entertainer; Mr. John Blazier, tenor; Miss Lily Hill, comedienne; Mr. Eddie Francis, in dancing studies; Mr. Jack Bennetts, at the piano.

Box o' Vestas
Fred Arnold is presenting his novel concert party, Box o' Vestas, at Leslie's Rusholme Pavilion, Manchester, this week. It is an excellent combination, full of vivacity and resource, very well arranged in every detail, and affording unmixed pleasure to full audiences. Allan Williams, the Welsh tenor, sings several enjoyable numbers in fine style; Connie Bishop, in song and monologue, is entertaining; Freddie Payne's light comedy and dancing is a notable feature; Bellie Bell, soubrette and dancer, is well received; there is some nice singing by Margaret Stephens, soprano; Arthur Forbes' comedy is amusing and successful; and Victor Raymond officiates with dash and efficiency at the piano.

The Hallmarks.
The New Pavilion, Morecambe, is being redecorated ready for Easter, when Mr. George Hall hopes to introduce his new company, engaged for the coming season. Manny Nolan, baritone, Madge Fraser, low comedienne, and Phyl Fraser, soubrette and dancer, made good impressions last season, and George Hall maintains his popularity. New-comers are Marie Atherton, contralto; Will Royll, comedian; and Bert Morley, pianist and entertainer.
After Easter, under their new name of The Hallmarks, the company will have a short tour, visiting the Arcadian Pavilions, Bradford, and Halifax, before settling down for the season at Morecambe.

The Superbs.
This concert party, presented by Messrs. Ambro and Houghton, is paying a welcome return visit to the Assembly Rooms, Chester. New stage settings and costumes are a special feature, and the seven talented artists submit a refined and attractive programme. Will Ambro and Jackson Brown, comedians, are very popular with Chester audiences, while Ida Ernest, comedienne, and Maud Gardener, soubrette, earn rounds of applause with their delightful songs. Wynifred Linfield possesses a fine soprano voice of good quality; Cecil Bode, baritone, is well received; and Algernon More affords able assistance at the pianoforte.

CONCERT PARTIES TOURING.

Arcadians.—Feb. 21, Empire, Redcar; 28, Kursaal, Whitley Bay.
Arcady.—Feb. 21, Leas Pavilion, Folkestone.
Box o' Vestas.—Feb. 21, Rusholme Pavilion, Manchester.
Catlin's Royal Pierrots.—Feb. 21, Sheffield.
Cigarettes, The.—Feb. 21, Assembly Rooms, Salisbury.
Fanatics, The.—New Pavilion, Burnham-on-Sea (Season).
Hobbies, The.—Feb. 21, New Pavilion, Morecambe.
Ideals.—Feb. 21, Picture House, Eckington.
Jake-a-Loo.—Feb. 21, Court, Liverpool.
Live Wires, The.—Feb. 21, New, Thirsk.
Optimists, The.—Feb. 21, Albert Hall, Stafford.
Pan.—Feb. 21, Cinema, Horley.
Pedlers.—Feb. 28, Leamington Spa.
Pro Rata.—Feb. 21, Bijou, Swanage.
Puppets.—Feb. 21, Palace, Blackhall Mill, Durham.
Quaintesques, The.—Feb. 21, Temperance Hall, Birmingham.
Rogues, The.—Feb. 21, Leamington; 28, Stafford.
Rolling Stones.—Feb. 21, Woking.
Seven Acres, The. — Feb. 21, Prince's, Blackburn.
Seven Nobodies, The.—Feb. 21, Lyric, Hull.
Sun-Rays.—Feb. 21, Burton-on-Trent.
Topics, The.—Feb. 21, Palace, Hale.
Versatiles, The.—Feb. 21, Hippo., Bedminster.

A NEW JIGG-JAGG.
For informaton as to the precise nature of a "Jigg-Jagg," apply to the specimen entitled "Dinkey Dan," written—for the pianoforte—by Eugene Herbert, and published by B. Sharples and Son, Ltd., 134, Charing Cross-road. Among its antecedents, to judge by its characteristics, is the ancient jig. A tendency to break out into spasmodic syncopations shows that it numbers members of the jazz family among its present connections. To sum up, it is a dance-like affair, snappy and bright, and effective as a piano solo for concert-party purposes.

CONCERT PARTY & ENTERTAINMENT NOTES.

The C.A.A. Meeting—A Business-like Agenda—Artists in South Africa.

March 6 is the date of the C.A.A. general meeting. St. George's Hall, at 6.30 p.m. Ladies and gentlemen, kindly make a note of this in your C.A. diary.
The agenda is as follows:—
(1) To confirm or otherwise the minutes of the last general meeting.
(2) To confirm or otherwise the statement of account of the Association.
(3) To confirm or otherwise the following resolution: "That the conclusion of Rule III. shall read, 'All subscriptions shall become due in advance on Jan. 1 of each year.'"
(4) To elect officers and committee for the ensuing year.
(5) General business.
The object of making subscriptions due on Jan. 1 is probably in order to facilitate the office work, and, as a matter of fact, in years gone by the annual subscriptions always became due on the same date, but at the beginning of the concert season.

Accounts and Membership.
The Income and Expenditure Account (which is for the past nine months only) shows considerable improvement over that of the preceding year, and we scarcely think there will be much criticism. There is a substantial increase in the general fund, and an improvement in the benevolent fund, despite the amount of £98 paid out in grants during the last nine months. There has been an increase of 171 new professional members and 14 honorary members, against 38 resignations of professional members and 11 honorary members. The total membership on Dec. 31 last was 672 professional and 55 honorary members, giving the satisfactory aggregate of 727 members. This must be regarded as excellent, and it should not be long now before the C.A.A. membership touches the 1,000.
The present committeemen offer themselves for re-election, but should any members wish to nominate a new candidate for the committee, a form for the purpose should be obtained without delay from the hon. sec.

Wimbledon Orpheus.
The annual dinner of the Wimbledon Orpheus Musical Society, held at the Wimbledon Hill Hotel, was followed by an excellent concert. Conspicuous amongst the artists who appeared were Miss Elsie Illingworth, a soprano of considerable merit. Miss Illingworth was programmed for "Awake" and "Selected." She sang "Down Vauxhall Way" very charmingly, and as an encore rendered "Dashing Away With a Smoothing Iron," for which she invited a general chorus, which met with a general response. Miss Mollie Seymour was amusing in her comedy numbers, and, in addition, played her own obbligatos on the violin. Mr. Samuel Masters is one of the oldest favourites of the Wimbledon Society, and he once again met with a hearty reception. Despite a slight cold, Mr. Masters appeared to sing as well as ever, and that is saying a very great deal. Abundant comedy was provided by Mr. Ben Lawes, whose genial manner and funny patter caused uproarious laughter. Mr. Ernest Roe acted as the accompanist, and gave every satisfaction. The next and last concert of the season will be held on Tuesday, March 8.

Entertainers in South Africa.
We have just heard from Mr. Theo Distin, who for so many years was entertainment manager for Messrs. Alfred Hays. His numerous old friends will be glad to hear that he is flourishing and in the best of health and spirits. He joined up early in the war, and since his discharge from the Army has made several trips to South Africa, of which country he has formed the highest opinion, and thinks there is plenty of scope for entertainers there.

A Clever Young Dancer.
Miss Gladys Bishop, the clever little grand-daughter of Mr. Alfred Bishop, the popular concert stage manager, has been scoring greatly as premier dancer in revue lately. So great has been her success that it is confidently anticipated that it will not be long before she reaches the highest pedestal in her profession.

New Scheme for Concert Parties.
"The Era" has a new scheme on for the benefit of concert parties, and hopes to be in a position to announce it very shortly. C.P. proprietors should keep their eyes on these columns for the next few weeks.

C.A.A. Annual Dinner.
The Concert Artists' Association—as recent events have shown—is keeping up its progressive policy, and consequently it is not surprising to find that the arrangements for the annual dinner, to be held at the Hotel Cecil on March 20, include dancing, as well as music, as an important part of the evening's programme. This will certainly add to the popularity of the affair and do much towards making it even more socially successful than are the fortnightly gatherings at St. George's Hall.
Lieut.-General Bethune, K.C.B., C.V.O., C.B., has kindly undertaken the duties of chairman for the night, and the tickets will be available to all artists who assisted in entertaining H.M. Forces during the war, whether members or not of the Association. Application for tickets (which are 10s. 6d. each, exclusive of wines), should be made immediately to Julius E. Day, Hon. Secretary, Concert Artists' Association, 9 and 10, Pancras-lane, Queen-street, E.C. 4. Postal Order or cheque for tickets should be enclosed. There will be a reception at 6, the dinner at 6.30 punctually, and either evening dress or uniform will be permitted.

Concert Artists and Warriors' Day.
With "Warriors' Day" fast approaching considerable speculation is being made as to the probable result of Earl Haig and the Prince of Wales' appeal. The Concert Artists' Association is "doing its bit" for the ex-Service men by giving the free services of its members at all functions arranged for this object. This is a service of considerable value, for, taking the average fee of each member as three guineas, with a membership of over 700, the cash equivalent amounts to more than £2,000. The secretary has had innumerable offers from members, for which he thanks them sincerely.

N.S.L. CONCERTS.

FINSBURY PARK EMPIRE.
An unusually long list of artists contributed to the programme presented at Finsbury Park Empire on Sunday evening, so that with frequent and persistent encores there was almost a superabundance of first-class turns. A particularly cordial reception awaited Mr. Thorpe Bates, who was in excellent form, and opening with a spirited rendering of "The Three Comrades" (Hermann), also sang in response to enthusiastic and prolonged applause "Langley Fair" (Easthope Martin), "Onaway," and "In Summer-time on Bredon." Miss Dorothy Greene, whose selection of songs included "She Wandered Down the Mountain-side," "I Love My Love," and "Nymphs and Fairies" met with her usual success; and another lady vocalist who did well was Miss Minna Deacon. She sang W. H. Squire's "My Prayer" and "Betty's Garden," &c., in good style, her merits being acknowledged by encores. Duets by Mr. Charles Compton and Mr. Robert Anthony again proved a musical item that met with the favourable recognition of the audience. Making an early appearance, they sang with admirable effect "Tell Her I Love Her So," and as encores "I Passed by Her Window" and "Drink to Me Only With Thine Eyes." Later they gave "In an Old-fashioned Town" and an original lullaby, the music composed by Mr. Anthony, entitled "Piccaninnis." The Lawrence Wright Ensemble contributed some of their choicest selections, and met with gratifying success. Mr. Thomas Tell, a blind tenor from St. Dunstan's, effectively sang "At Dawning" (C. W. Cadman), and was recalled; while another blind artist, Mr. Ronald Gourley, pleased the audience as pianist, entertainer, and sifflleur. Miss Dorrie Courtney's well-played banjo solos gave variety to the bill, while items which also gave satisfaction were the clever bird mimicry of Alexandre, and the concertina solos of Mr. Harry Morton.

WATFORD PALACE THEATRE.
The Grenadier Guards Sextette gave great pleasure to a large audience with a number of well-chosen selections at the concert on Sunday. All their items were beautifully and artistically played, but those which found most favour were "Chu Chin Chow," "Kissing Time," and "The Piper's Wedding." Mr. Eric Holmes received loud applause for his sympathetic rendition of "I Do Not Know" and "Before You Came," the latter as an encore, and Mr. Herbert Richards had to appear again for the amusing manner in which he sang "The Sign of the Ship," a story of an Irish inn, when he gave "Women, O Women." These two artists joined forces in a couple of duets, "Say, Watchman, What of the Night," and "Tenor and Baritone." Miss Rosa Dallow was very successful in her treatment of Kennedy Russell's "When Love Fills Your Heart With a Song," and in response to the encore sang with delightful effect the Waltz Song from "Tom Jones." Squire's "Dream Canoe," with which she next favoured the audience, was perhaps the song in which she was heard at her best. Miss Angel Maude scored in a series of amusing items; Mr. Wilby Lunn provoked hearty laughter with a number of humorous stories and songs; while Mr. David Beveridge told several funny yarns, which we had heard on his previous visit, and recited in capital style Robert Service's "Carry On." Miss Lily Cover ably filled the duties of accompanist.

THE IRISH CLUB.
The concert at the Irish Club on Sunday night was again attended by a crowded and enthusiastic audience. Mr. Jerome Murphy's two songs, "Where the Blarney Roses Grow" and "The Next Market Day," were given with his accustomed artistry, and in response to an enthusiastic recall recited "The Old Bog Road" with fine effect." Mr. John F. West was another favourite with the audience, his first song, "Ireland, I Love You," enabling him to make effective use of his fine voice. In response to an encore he gave "A Chip of the Old Block," but the audience insisted on a third song. Mr. A. E. Nikolds and his banjo, together with this artist's clever patter, both interested and amused. Miss Lily Silver's beautiful voice was well suited by her two songs, "On the Wings of Delight" and "Vale"; Cliff Lester kept the audience roaring with delight with his songs at the piano; Mr. Charles Robinson, Alan Johnston, G. Lavelle, Linda Jeffreys, Florence Morden, Anna Thayer, and Mabel Ross all deserve praise. Mr. Stanley Winter again proved himself a reliable accompanist.

THE LATEST MUSIC.

ATTRACTIVE SONGS.
Some songs of the better type, songs that an artist will enjoy singing, yet likely to appeal to a large class by reason of their simplicity and melodiousness, come from James & Co., 1, Hanway-place, Oxford-street. "It Was the Time of Roses" is a setting, by Eric Davidson, of Hood's well-known verses. The melody is very graceful, has a sort of smiling sentiment about it, without being in the least sentimental, and the words are set with careful regard to correct accentuation. The accompaniment gives good support to the voice part. The song is published in a key suitable for mezzo-soprano or baritone. "Come a-Maying" has prettily turned verses by F. J. Shuker. The music, by Cyril W. Parkin, is light, bright, dance-like in feeling, as befits a ditty of spring. This could be well used as one of a group. It lies in the middle voice. "In Shadowland," by J. Hedley Drummond and Harold Thorpe, is a song, for a light soprano, about the "little people"—fairies that dance in the light of the moon. There is a touch of wistful poetry in the music. The ending could be made very effective. The last phrase should vanish away into a pianissimo.
Also published by James & Co. is May Jardine's sketch for pianoforte, "The Bogey Man." This has a good deal of character. The eerie ghostliness properly belonging to bogey men is suggested by upward chromatic rushes and p.p. staccati in the bass. It is a clever little piece, and a pianist of quite moderate attainments, but with a light touch and a sense of humour will enjoy playing it and make an audience enjoy it too.

FOR BARITONES AND TENORS.
"When Two Hearts Are One" is an example of happy collaboration. Alex. Small, the writer of the verses, and Russell Norrie, the composer, both agree to show their appreciation of true sentiment and healthy religious feeling and their hatred of anything approaching mawkishness. The result is a bright, pleasing, "human" song. It comes from Chevalier and Morland, music publishers, Amersham, Bucks, who also publish "Too Late," by Lavender Mills and H. Morley Acré. This is the lament of a lover who loves well but wisely. He recognises that she who might have reigned the queen of his heart must go her way, a "queen uncrowned." She has crossed his path "too late." But the song is not too melancholy. There is a ring of manly resignation about the words, and the refrain—a pretty melody—in 3-4 time, gives a light touch to the otherwise wistful music.

PORTSMOUTH BOYCOTT ENDED.

At a meeting of the Portsmouth Branch of the Cinematograph Exhibitors' Association, held on the 15th inst., reference was made to the recent boycott of the Shaftesbury Hall Picture Theatre. The dispute, which has extended over ten or twelve weeks, resolved itself into a contest between the combined trade unions of the town and Mr. H. J. Cook, the proprietor, who resented the interference of the unions in any way with the management of the hall. It arose over a claim of the Amalgamated Musicians' Union that Mr. Cook should recognise that Union in the composition of his orchestra, while Mr. Cook claimed the right to employ whom he pleased. The Union thereupon arranged a "public boycott" of his hall. During the proceedings, feeling ran high between the parties, and a number of statements were launched against Mr. Cook, in respect of which writs were issued in the High Court, directed against officials of the unions concerned in the attack upon the theatre. The C.E.A. being amalgamated with the A.M.U. in the formation of a Conciliation Board, were in an awkward and invidious position, and sought to stand neutral, but to this the A.M.U. would not agree, and they called upon the Association to expel Mr. Cook from their organisation, as, they contended, he had been unfaithful to the pledge which the Association had given to recognise the A.M.U.
After lengthy discussions, a settlement was reached, the terms of which are embodied in the following statement:—
"Mr. Williams, the general secretary, on behalf of the Amalgamated Musicians' Union, withdraws and expresses regret for any misstatements in regard to Mr. Cook, and undertakes that the Amalgamated Musicians' Union will pay all the costs that have been incurred by Mr. Cook in connection with the legal proceedings now pending at his suit in the High Court, and Mr. Cook on his part recognises the principle of trade unionism, reserving to himself the right of discriminating as to whom he shall, or shall not, employ in accordance with the agreement between the C.E.A. and the A.M.U., and the right of publishing these terms of agreement, as herein contained. Mr. Cook would like to add that he bears no animosity against the A.M.U. or any member thereof, but publication of this agreement is absolutely necessary in view of the misstatements made to his detriment, which have been so widely circulated during the period of the boycott.
"This agreement is made on behalf of the Amalgamated Musicians' Union by Mr. J. B. Williams."

The 91st subscribers' performance of the Florence Etlinger School Theatre will take place on Friday next, at 3 p.m., when Misses Edna Best, Ruby Hilder, Hope L'Estrange, and Mr. Ben Morgan and others will appear.

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MME. LUCIA CORMANI, who was Maitresse de Ballet at the Alhambra, Leicester-square, for nearly ten years, and a pupil of La Scala, one of the finest schools of dancing in the world, was ten years premier dancer at the Alhambra, and 15 years was at the school there and arranged several Ballets, and who is highly recommended by Mme. Pavalio, Miss Phyllis Bedells, and Miss Temple Bell, is open to receive pupils who are desirous of being taught efficiently. Apply, DANCING ACADEMY, 8, Fitzroy-street, W.

WEST-END THEATRE EMPLOYEES.

NEW WAGES AWARD.

A new scale of wages and hours of employment for theatrical employees in the West-End theatres has been agreed upon between the Society of West-End Theatre Managers and the National Association of Theatrical Employees. The new conditions operate as from Dec. 27, 1920.

The Agreement applies to the following theatres:—

Aldwych.	London Pavilion.
Alhambra.	Lyceum.
Adelphi.	New Theatre.
Apollo.	Oxford.
Ambassadors.	Palace, Shaftesbury Ave.
Criterion.	Playhouse.
The Comedy.	Prince of Wales.
Daly's.	Princes.
Drury Lane.	Queen's.
Duke of York's.	Royalty.
Empire, Leicester Square.	Royal Court.
Gaiety.	Scala.
Garrick.	Shaftesbury.
Globe.	The Savoy.
His Majesty's.	Strand.
Haymarket.	St. Martin's.
Kingsway.	St. James's.
Little Theatre.	Vaudeville.
Lyric.	Wyndham's.
London Hippodrome.	Winter Garden.

Covent Garden pays a special rate.

The Society of West-End Theatre Managers was represented by J. E. Vedrenne, Tom B. Davis, and R. H. Gillespie.

The N.A.T.E. representatives were: Terence Cannon, C. B. Finley and H. J. Kemp.

SPECIAL NOTE.—The recommendation as to Union labour and the question of increases on performance rates shown in Sections D and G of Part V., and Sections G or Part X., have yet to be settled.

MINIMUM RATES OF PAY AND WORKING HOURS.

PART I.—STAGE.

(a) Position:—Master carpenters, chief electricians and property masters making properties.

(b) Minimum Wage:—£6 10s. per week.

(c) Hours—Maximum weekly hours for weekly rate, 50 per week during the six working days.

(d) Overtime Rate:—Between 50 and 60 hours single time rate. Between 60 and 70 hours time-and-a-half rate. Time in excess of 70 hours per week and on Sunday, Good Friday, Christmas Day, and (for production work) on Bank Holidays, and after 12 o'clock noon on Saturday or 1 o'clock, as the case may be, on Saturday (not being performance time), double time rate to be paid.

(e) Special:—In theatres where it is customary to pay the heads of departments full salary when the theatre is closed, or during illness, or for annual holiday, overtime pay except for all night work or Sunday work may not be claimed.

PART II.—CARPENTERS AND JOINERS—PAINTERS AND DECORATORS.

(a) Carpenters and Joiners (Bench Hands):—The London Trade Union Rate.

(b) Leading Carpenter and Joiner.—1d. per hour above the minimum rate.

(c) Hours:—A day's work to consist of 8½ hours, commencing at 7 a.m. (except when starting a fresh job) and finishing at 5 o'clock p.m. on the first five days of the week and 1 o'clock p.m. on Saturday.

(d) Special:—Two hours' grinding money to be allowed on finish of a job, after working 48 hours. Carpenters and joiners to give two hours' notice on leaving after 48 hours.

(e) Overtime:—Time-and-half rate from 5 p.m. to 8 p.m. on week days. Double time rate after 8 p.m. to 7 o'clock a.m. on week days; after 1 o'clock p.m. on Saturday, and on Sunday, Good Friday, Christmas Day and Bank Holiday.

(f) Painter and Decorator (Qualified Journeyman):—The London Trade Union Rate.

(g) Hours:—As Clause (c) above.

(h) Overtime:—As Clause (e) above.

PART III.—ELECTRICAL DAYMEN.

(a) Wiremen or other qualified Electrician:—The London Trade Union Rate.

(b) Minimum Rate—Charge Hands:—1s. 10d. per hour.

(c) Other Electrical Daymen:—1s. 7d. per hour.

(d) Hours:—In theatres giving one performance a night, the normal working day shall be from 8 a.m. to 4 p.m., or 9 a.m. to 5 p.m., on the first five days of the week, allowing an hour for dinner. On Saturday from 8 a.m. to noon or 9 a.m. to 1 p.m. On matinée days from 8 a.m. to noon or 9 a.m to 1 p.m. In theatres giving one performance a night and a matinée daily, the minimum day work to be three hours. Such hours to be before 2 p.m.

(e) Overtime:—Time-and-a-half rate between 6 a.m. and 8 a.m., or between 7 a.m. and 9 a.m., when not on all-night work. Between 4 p.m. and 7 p.m., or between 5 p.m. and 8 p.m. Double time rate between 7 p.m. and 8 a.m., or between 8 p.m. and 9 a.m. (not being performance time). After the evening performance till starting time next day. On Saturday after 12 noon or 1 p.m. On Sunday, Christmas Day, Good Friday, and (for production work) on Bank Holidays, and when the dinner hour is worked at the request of the employer.

PART IV.—STAGE DAYMEN.

(a) Property Bench Hands:—Employed to help preparing, casting, on paper work, painting and (or) finishing properties, 1s. 9d. per hour.

(b) Stage Daymen—Charge Hands:—1s. 9d. per hour.

(c) Other Daymen:—1s. 7d. per hour.

(d) Hours:—As part 3, Clause (d).

(e) Overtime:—As Part 3, Clause (e).

PART V.—PERFORMANCE RATE AND TIME: STAGE DEPTS.

(a) Employees engaged in a stage department must be on duty at the time the curtain goes up.

(b) Unless engaged for that evening only, any person employed to work during a performance on a Monday evening shall be so employed for the remainder of the week, unless misconduct shall justify his or her dismissal.

(c) Time to be charged for in the case of a performance from the time the employee is "called" when called prior to the rise of the curtain, and to the time when the employee is free to go after the fall of the curtain.

(d) Minimum Rate:—1s. 6d. per performance.

(e) Maximum Time for Minimum Rate:—Three hours per performance or part of three hours.

(f) Overtime Rate:—Any time required above three hours for any performance to be paid for at the rate of 6d per fifteen minutes or portion thereof, combining the excess times on the performances given in any one week.

(g) Charge hands in each department, perch operators, greencoats, or other employees required to put on uniform or otherwise dress to appear in sight:—5s. per performance. Time and overtime as per Clauses (c), (e), and (f) above.

(h) Helping to "set" Scene:—Members of the stage staff called in to help "set" the first scene for a matinée or evening performance immediately prior to a performance, shall be paid 9d. for each half-hour or portion thereof.

(i) Members of the stage staff assisting on or off the stage by "shouting" or helping to make up a crowd, or in any other way special to the play when "making up" is not required:—6d. per performance.

(j) Supers:—2s. 9d. per performance. (A member of the staff engaged as a super to be paid full rate for a super.)

PART VI. — PERFORMANCE RATE AND TIME—FRONT OF HOUSE STAFF.

(a) Employees engaged for a performance must, in the case of those employed on the front of the house, attend in time to be on duty when the doors open.

(b) Unless engaged for that evening only any person employed to work during a performance on a Monday evening shall be so employed for the remainder of the week unless misconduct shall justify his or her dismissal.

(c) Time to be charged in the case of a performance from the time the employee is "called" when called prior to the doors being opened, and to the time when the employee is free to go after the fall of the curtain.

Money takers: 4s. 6d.

(d) Check-takers, Janitors, Ushers (Male), Attendants (Male), and Linkmen. Minimum rate: 4s. per performance.

(e) Maximum Time for Minimum Rate:—3½ hours per performance or part of 3½ hours.

(f) Overtime:—Any time in excess of 3½ hours for any performance to be paid for at the rate of 6d. for 15 minutes or portion thereof, combining the excess times on the performances given in any one week.

(g) Programme Sellers and Attendants—Minimum Rate:—28s. per week of eight performances or less. 3s. 6d. per performance for each in excess of eight performances per week.

(h) Maximum Time for Minimum Rate:—3½ hours performance or part of 3½ hours.

(i) Overtime:—As per clause (f) above.

(j) Cloakroom Attendants (Men or Women). Minimum Rate:—28s. per week of eight performances, or less. 3s. 6d. per performance for each in excess of eight performances per week.

(k) Maximum Time for Minimum Rate:—3½ hours per performance, or part of 3½ hours.

(l) Overtime:—As per Clause (f) above.

(m) Special:—With regard to Programme Sellers and Cloakroom Attendants, the rate is subject to the condition that in broken week when, after due notice, the theatre is closed, a pro rata wage may be paid.

PART VII.—BOX-OFFICE.

(a) First Assistant to Box-Office Manager—Minimum Rate:—£3 per week.

(b) Other Assistants and (or) Telephone Operators:—£2 5s. per week.

(c) Hours:—54 hours per week.

(d) Overtime:—Time-and-a half rate between 54 hours and 60 hours per week. Double time rate for time in excess of 60 hours per week, and on Sunday, Good Friday, and Christmas Day.

PART VIII.—WARDROBE DEPARTMENT.

(a) Wardrobe Mistress—Minimum Rate:—£3 per week.

(b) Hours:—50 hours per week.

(c) Overtime:—Time-and-a-half rate between 50 and 60 hours per week. Double time rate for time in excess of 60 hours per week, and on Sunday, Good Friday, and Christmas Day.

(d) Assistants, Charge Hands—Minimum Rate:—1s. 3d. per hour.

(e) Other Assistants:—1s. 1d. per hour.

(f) Hours:—As per Part III, Clause (d).

(g) Overtime:—As per Part III., Clause (e).

PART IX.—ADVERTISING DEPARTMENT.

(a) Chief Bill Inspectors—Minimum Rate:—£3 per week.

(b) Hours:—48 hours per week.

(c) Overtime:—Time-and-a-half rate between 48 hours and 54 hours per week. Double time rate for time in excess of 54 hours per week, and on Sunday, Good Friday, and Christmas Day.

(d) Assistants and Bill Posters—Minimum Rates:—1s. 6d. per hour.

(e) Hours:—As per Part III, Clause (d).

(f) Overtime:—As per Part III., Clause (e).

PART X.—REFRESHMENT DEPARTMENT.

(a) Manager or Manageress—Minimum Rate:—£3 5s. per week.

(b) Hours:—48 hours per week.

(c) Overtime:—Time-and-a-half rate between 48 and 54 hours per week. Double time rate for time in excess of 54 hours per week, and on Sunday, Good Friday, and Christmas Day.

(d) Cellarmen—Minimum Rate:—£3 per week.

(e) Hours:—48 hours per week.

(f) Overtime:—As Clause (c) above.

(g) Barmaids and Barmen—Minimum Rate:—4s. per performance.

(h) Maximum Time for Minimum Rate:—3½ hours per performance, as per Clauses (a), (b), (c), (h), Part VI.

(i) Overtime:—As per Part VI, Clause (f).

PART XI. — HOUSEKEEPER'S DEPARTMENT:—

(a) Position:—Housekeeper.

(b) Minimum Rate:—£2 5s. per week.

(c) Hours: 50 hours per week.

(d) Overtime:—Time-and-a-half rate between 50 and 60 hours. Double time rate for all time in excess of 60 hours, and on Sunday, Good Friday, and Christmas Day.

(e) Women Canvas Sewers—Minimum Rate:—1s. per hour, with a minimum of 7s. per day.

(f) Hours:—As per Part III., Clause (d).

(g) Overtime:—As per Part III., clause (e).

(h) Women Cleaners—Minimum Rate:—1s. per hour, with a minimum of £1 10s. per week.

(i) Women Cleaners Employed by the Day:—A minimum of 5s. per day, or 1s. per hour for the time worked, whichever provides the larger sum.

(j) Overtime: As per Part III., Clause (e).

(k) Men Vacuum or Brass Cleaners—Minimum Rate:—1s. 6d. per hour.

(l) Men Cleaners Employed by the Day:—1s. 6d. per hour.

(m) Special:—The minimum rate for men not specially mentioned to be not less than 1s. 6d. per hour.

(n) Hours:—As per Part III., Clause (d).

(o) Overtime:—As per Part III. (Clause (e).

(p) Dressers—Minimum Rate:—4s. per performance.

(q) Maximum Time for Minimum Rate:—Four hours per performance or part of four hours.

(r) Overtime:—Any time required in excess of four hours for any performance to be paid for at the rate of 6d. per fifteen minutes or portion thereof, combining the excess times on the performances given in any one week.

PART XII. — FIREMEN AND HALL-KEEPERS.

(a) Minimum Rate:—Fireman, £3 10s. per week. Hall-keeper, £3 per week.

(b) Hours:—A maximum of 70 hours per week on the six working days.

(c) Overtime: — Double time rate for time in excess of 70 hours per week, and on the seventh day when worked.

PART XIII. — JUNIORS, "CALL" BOY, "BOOK" BOY OR PAGE (OF EITHER SEX).

(a) Minimum Rate:—If under 16 years of age, 50 per cent. of the scale of pay specified in the Agreement. Between 16 and 18 years of age, 75 per cent. of the said scale; 18 years of age and upwards, full rate.

(b) Hours and Overtime Rate:—For day work or performance time, according to the department.

PART XIV.—REHEARSALS.

(a) Minimum Rate:—Any persons other than those on the regular staff required for a rehearsal shall be paid the performance rate of the department in which he or she works.

(b) Time:—Three hours, or part thereof, to constitute a rehearsal. Any portion of an hour in excess of three (or more) hours to be reckoned as one hour.

(c) All time worked between 8 a.m. and 11 p.m. or 9 a.m. and 12 midnight (as the usual working day may start) to be paid the performance rate specified for the department.

(d) Overtime:—After 11 p.m. or 12 midnight, as the case may be, and on Sunday, Good Friday, Christmas Day, and Bank Holiday, double time rate to be paid.

BIRTHDAYS OF THE WEEK.

Happy Returns to—

Ruby Kimberley, Wednesday, Feb. 23.
Frank Cellier, Wednesday, Feb. 23.
E. G. Batley, Wednesday, Feb. 23.
Harry Welchman, Thursday, Feb. 24.
J. Stillwell, Friday, Feb. 25.
L. V. Garrod, Friday, Feb. 25.
J. H. Barnes, Saturday, Feb. 26.
Grace Warner, Saturday, Feb. 26.
Isabel Irving, Saturday, Feb. 26.
J. Bannister Howard, Sunday, Feb. 27.
Ellen Terry, Sunday, Feb. 27.
Marie Blythe, Monday, Feb. 28.
Bessie Slaughter, Monday, Feb. 28.
E. V. Page, Monday, Feb. 28.
Hale Hamilton, Monday, Feb. 28.
Harry Nicholls, Tuesday, March 1.
A. Cragg, Tuesday, March 1.
Rachel Lowe, Tuesday, March 1.

The Theatre Royal, Loughborough, recently taken over by a new management, is being entirely redecorated in excellent taste. Mr. Deacon, the Resident Manager, has every reason to feel satisfied with the greatly improved business since his introduction to this house.

THE DRAMA IN AMERICA.

"The New Morality"—"In the Night Watch"—Drama of Southern California—John Drinkwater's New Play.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Feb. 5.—A thin, but amusing, play is "The New Morality," by the late Harold Chapin, with which Londoners are already acquainted by reason of its production by the Play-Actors recently. It is being presented at the Playhouse. Miss Grace George has a delightful part, and so has Lawrence Grossmith, and each has a comedy method that is rich in results if laughter be a criterion. The scene, it may be recalled, is a houseboat on the Thames, owned by Colonel Ivor Jones and his wife Betty. Near by is the houseboat owned by Wallace Wister and his wife Muriel. Jones has been making a sort of poodle dog of himself, and running errands for Mrs. Wister, to the amusement of their friends and the intense annoyance of Mrs. Jones, whose patience seems to have given out when he trotted into the village for a packet of hairpins. All this has happened when the play begins, and we learn that Betty Jones rowed over to the Wisters' boat and called Muriel Wister "dog show" names quite audibly. The burning question of the next hour or so is whether or not Betty will apologise, and if she refuses can she be brought to court for criminal libel. Betty's brother, a barrister, is sent for, and takes the case under consideration. His attitude is non-committal, but Betty's husband thinks she ought to apologise. Wister rows over to present his wife's demand for an apology, but takes so many drinks after he arrives that he forgets his errand and stays to dinner, compromising his wife's case most painfully. The best moments of the play come in the last act, when Lawrence Grossmith, as Wister, expounds the "new morality" at the dinner-table. From his rather long, but very amusing, speech, we gather that the modern wife is as deeply concerned if her husband makes himself ridiculous as was the mid-Victorian wife over offences which, under the old morality, were considered much more serious. Wister's speech puts Betty in a better humour, and she finally sends the desired apology. The piece is delightfully acted, Washington Gamble as Jones, Lillian Kemble Cooper as Betty's friend, and Ernest Lawford as her barrister brother, being particularly good.

"In the Night Watch."

The spectacular features of this extremely melodramatic play, which has been produced in London, may be relied upon to carry it to success at the Century. "Drury Lane in Central Park West" was the headline used by one reviewer, while another declared that the production belonged to "the era of Sims and Pettitt." The seafight is a highly effective stage picture with its tossing battleship, gun, and torpedo crashes, shouts of officers, and rushing of sailors through fire and smoke, while the court-martial scene, with its military pomp and glitter, and the dance on the cruiser "Alina," in the first act, are admirably done. The principal players are Cyril Scott, Margaret Dale, Jeanne Eagels, Robert Warwick, Max Figman, Edmund Lowe, and Maclyn Arbuckle. Lee and J. J. Shubert are the producers.

"Near Santa Barbara."

This four-act play, now running at the Greenwich Village Theatre, was written by Willard Mack, who plays the principal part in it, appearing as Bill Trainor, a ranch owner in Southern California. The action begins with a demand upon Trainor by a gambler for a large sum of money lost at poker. Trainor wants to pay the debt, but doesn't want his wife to know about it, and he has considerable difficulty in raising the money. The gambler is killed, and several persons, including Trainor, are suspected. The rest of the play is taken up with solving the mystery of the murder. The plot is quite complicated, and the action at times is thrilling. Clara Joel as Mrs. Trainor shares the acting honours with Mr. Mack.

Drinkwater's New Play.

Mary Stuart, of Scotland, is the subject of a play by John Drinkwater, which William Harris, junr., will shortly produce here, and which James K. Hackett will present later in London. In this instance the dramatist shows his heroine not at the period Schiller chose for his drama of "Mary Stuart," when she was an ageing woman and a prisoner of Elizabeth, but when she was still the slender girl queen of Scotland, still the wife of Darnley, and still had Rizzio singing like a troubadour at her feet. Nor is it the intrigues of the nobles that the dramatist seeks to set forth, though he shows us one passage of wits between Mary and the English Ambassador. It is the heart and soul of Mary, the woman, that he is after, and her love life that he studies. The love life of Mary has long been a subject of rather bitter debate. Drinkwater is content to accept the findings of those modern historians who assume the genuineness of her love for Bothwell, and the dramatist believes that the world has felt the need of an explanation of why Mary loved certain men, and it is this explanation that Mr. Drinkwater seeks to supply.

FREEMASONRY.

DRAMATIC MARK LODGE.

The February meeing of the Dramatic Markians was held at Mark Masons' Hall, Great Queen-street, the chair being occupied by the reigning Master, Mr. E. Vivian Reynolds.

Messrs. Cecil Burton, S.W., Albert Collings, J.W., Harry Nicholls, P.G.Std.B., P.M., Douglas Gordon, P.M., and many other brethren were in attendance.

Mr. John George Wilkinson, a member of the Playgoers' Lodge, was a candidate for admission to the order, and the ballot being unanimous in his favour, he was admitted, received, and duly advanced to the honourable degree.

Mr. E. Vivian Reynolds being unable to join the Brethren at dinner following the Lodge meeting, Mr. Harry Nicholls, one of the Founders and first Master, presided.

An excellent programme of music, song, and story was provided by Messrs. Wilson James, — Pearson, J. H. Ryley, Chris Hilton, Joseph Batten, Albert Collings, Frank Tebbutt, Walter Churcher, Fred Gregory, and Harry Nicholls.

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THE ERA

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WEDNESDAY, FEBRUARY 23, 1921.

CUT THE ENTERTAINMENT TAX.

THE Chancellor of the Exchequer appears to be looking round to see what relief can be made in the way of abolishing unjust taxation. Already the Excess Profits Duty is on its way to the limbo of forgotten things, unsung and unhonoured; we suggest that a still more unpopular impost which should go by the board is the Entertainment Tax. It was a war measure just as much as the E.P.D., and was equally unacceptable. MR. CHAMBERLAIN has admitted that the reason for the abolition of the E.P.D. was that it was stifling industry, and the same argument can be used in favour of the discontinuance of the entertainment tax. The E.P.D. failed because it removed the incentive to trade, but the Entertainment Tax hits at the root of the industry and takes away the means by which it exists. The provider of entertainments needs not to make a profit before paying tax; he has to pay, even though he is running at a loss.

War Measures in Peace Time

The tax was imposed from a wrong standpoint—that it would be passed on to the public. But that has never been done, and the theatres, the music halls, and cinemas pay. It was begun at a time when the cost of living was normal, but as one commodity after another rose in price the various trades adjusted themselves to the altered conditions—all except the amusement trades. The only extra charges they made were those levied by the National Exchequer, which effectually prevented them from increasing the actual admission tariff. With falling prices, real or apparent, in other businesses, the possibility of putting up the charge for admission to theatres is more remote than ever. Seats have certainly gone up, but nothing like in proportion to the higher cost of commodities.

The entertainments' duty has been in being nearly five years, and during its existence various reforms regarding the incidence of the tax have been hinted at, but none have yet come to pass. One of the concessions asked for was to the effect that some portion of the tax might be remitted to cover the cost of accountancy. In no other case are taxpayers compelled to collect their own taxes and be responsible for their transmission to the authorities. But the only thing that happened was the appointment of Inland Revenue officials to audit the accounts after they had been done by the theatre staff. There has been a strongly-urged petition that the tax might be paid on the gross amount taken, to save the irksome necessity of giving the returns for each part of the house, but that has not as yet materialised. The only concession that has been made is an undertaking by the Chancellor of the Exchequer that he would consider favourably an amendment exempting purely trade exhibitions from the tax. That obviously is of little use to prevent the stifling of industry.

An Intolerable Burden.

It is impossible to estimate how many places of amusement have closed down in consequence of the position created by the tax. Apart from those houses that have actually closed, there are the large and constantly-increasing number of theatres and music halls who are abandoning their regular form of entertainment for the cinema, a proceeding which throws out of employment numberless people who, in many cases, are entirely unfitted for any other class of work.

Meanwhile the Government take their toll of the entertainment industry—a toll that, coming on top of all the other taxes in which the industry shares, becomes crushingly severe. In forming his forthcoming Finance Bill, the Chancellor of the Exchequer should bear in mind that while he is adding a small amount to the coffers of the Treasury, he is imposing an intolerable burden upon an enterprise which has far more than a merely commercial value. It is unthinkable that such an incubus upon an industry should be made permanent.

THE PLAY IN PARIS.

Another version of "Don Juan"—Irenee Mauget inaugrates his New Theatre—Argentine Players visit Paris—An Operetta from London.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—Bataille dramatised the latter years of Don Juan's career in his "L'Homme à la Rose," still running at the Theatre de Paris; Rostand left a work, just issued in pamphlet form, concerning "La Derniere Nuit de Don Juan," now Lugne Poe has presented a stage version of Henri de Regnier's "Les Scruples de Sganarelle," which deals with the earlier life of the favourite figure. It was produced on Thursday at the Œuvre, and well received. The Academician has written his play in fine literary style, reminiscent of Moliere. Sganarelle is the valet of Don Juan, and accompanies his master to Verrieres, where he has many friends, among them Anselme, whose daughter, Angelique, is now budding into womanhood. To gain access to Anselme's home Don Juan seeks the aid of Sganarelle. But the valet refuses his assistance, having known the girl since she was a child. His scruples, however, are of no avail, and only lead to more trouble, for Angelique has become enamoured of the famous lover. Her fiancé interferes, and is killed in a duel with Don Juan, Sganarelle being charged with the deed.

A feature of the present interpretation is the rôle of Don Juan, held by Mlle. Lucile Nycot, but her portrayal is not convincing. Jacques Baumer, who has hitherto appeared only at the cabarets, revealed himself a talented comedian. The piece is nearer tradition than any other conception recently given. Henri de Regnier has designed his hero as a young nobleman seeking pleasure and adventure, not a melancholic lover like Rostand has described, or a sceptic philosopher like Bataille conceived him. Who is the next playwright to tackle Don Juan?

Severin in New Dumb Show.

The little theatre in the Musée Gravin (the local Mme. Toussaud's) has been secured by Irenée Mauget, who inaugurated his management on Tuesday, having renamed the house as the Nouveau Theatre. Each generation in Paris has had a fresh theatre by this name. M. Mauget formerly conducted an alfresco theatrical enterprise in the Bois de Boulogne, known as the Theatre Pré Catelan. He has started off under auspicious circumstances, with an excellent programme. Moreover, Gustave Quinson, director of the Palais Royal, &c., made his Parisian debut as a manager at the theatre of the Musée Gravin. The principal item is a pantomime, entitled "L'Ombre Rouge," by Alfred Mortier, with the great Severin in the lead. As usual, it is a gloomy story. A sailor murders a fellow-traveller in a shady inn, to rob him of his money, that he might marry the hotel-keeper's daughter. An innocent man is arrested for the crime, but Betsy, the prisoner's sweetheart, traces the real criminal, and (as in "The Bells") causes him to confess by the aid of a detective, who impersonates the victim and simulates the deed before the terrified sailor.

Another item, a one-act play in verse, called "Sophie Arnould," by Gabriel Nigond, is a little gem. The biography of this once beautiful lady has been compiled by Robert Douglas, an English writer. Nigond imagines a scene in the closing days of her life. The Revolution has dispersed Sophie's admirers, excepting the faithful Count Lauraguais. On her birthday he presents the aged woman with a rose, which revives tender memories of the past. They examine the portrait of their soldier son, killed in battle, and the reality brings a cloud between them. The former lover realises their friendship must henceforth be platonic. Blanche Toutain and Henri Beaulieu handle this trifle to perfection.

"Pierre Ministre," a short comedy in verse, by Lachaze, appropriately commences the literary and artistic bill that Mauget has adroitly fashioned. "Sophie Arnould" is worthy of the Comedie Française, and it remained for a young manager to reveal it. The House of Moliere, as a novelty, revived "Francillon," the 3-act comedy of Alexandre Dumas fils, on the same evening. The critics want to know why.

Theatre des Arts.

Awaiting the production of Curel's "Comedie du Genie," the co-operative playwrights gave hospitality to G. Pitoeff, with his troupe from Geneva, who renewed the run of "Le Temps est un Songe" at the Theatre des Arts. The six tableaux of H. R. Lenormand, described in this column last season, were again applauded. On the same programme are two short plays by Georges Duhamel. "Lapointe et Ropiteau" has already appeared as a book in Switzerland, and was played during the war by the troops on the front. It tells of the patriotic rivalry of two mutilated soldiers, each priding himself on being the most wounded. "Quand vous voudrez" is a sketch of an absurd man in society. Both playlets are a series of dialogues, entertaining and inspiring.

Argentine Dramatic Company.

A troupe from Buenos Ayres made its bow to a French public at the Theatre Antoine on Friday, for a short season. It is conducted by the popular actress, Camila Quiroga, with the poet, Vincent Martinez Cuitino as director. His "La Fuerza Ciega" (Blind Force) will commence the series of half a dozen plays by different authors well-known throughout the Argentine Republic. Cuitino is the author of 18 plays, and winner of a prize offered by the municipality of Buenos Ayres in 1913 for the best theatrical work of the year.

"Aisle de Nuit."

The above is a sketch by Max Maurey (now director of the Theatre des Variétés), produced by Signoret at the Theatre Antoine years ago, and is included in the present programme of the Alhambra It is a brief history of Haps, a human wreck, who drifts into a night shelter, where he is received like a dog, having arrived only minute before the closing hour of 9, and which interferes with the overseer going off to his café. The latter soon after learns journalist had passed the night in a similar shelter and written a sensational article, revealing the abuses of those in charge. In the movements and speech of Haps, the overseer imagines he detects a reporter and suddenly becomes fraternal. His suspicion is confirmed when the tramp confesses he is in the newspaper business (without explaining he sells them on the kerb), and he presents the visitor with a portrait to be used in the anticipated interview next day. It is a satirical, psychological study of humanity. On the same bill we have a Russian comedienne, Sophie Goloub, who sings with much talent popular ditties of her own country, and Mme. Eugene Fugere, a former French star, who has not been seen in Paris for years.

"L'Homme qui Assassina."

On Monday evening last The Theatre de l'Ambigu Comique revived the 4-act piece of Pierre Frondaie, adapted from the novel of Claude Farrere, with Mme. Sylvie as Lady Fakland, Carde as the Pacha, and Louis Gauthier as Colonel Sevigne. The play, produced at the Theatre Antoine in 1912, is sufficiently well-remembered not to need a further report.

"J'avais une Marraine."

On Friday a 3-act comedy by the above title was presented at the Marigny, where M. Bannel, former director of the Folies Bergère, is now general manager. It is written by P. Moncousin, and tells about Fourgasse finding a godmother during the war, who sends him parcels. He replies by suitably affectionate epistles, composed for him by a comrade, whose life he has saved. This comrade has been separated from his wife for many years, and it is she who is the godmother or Marraine, and the letters in question ultimately lead to their reconciliation. Mme. Maille heads the cast, a small one, with Jacques de Feraudy, Gollet and Constant Remy.

"Nelly."

This is "Maggie" in English, and will be still in the minds of those who saw the little Piccadilly seamstress at the Oxford Theatre, London, when Thompson was the sponser. The music of Marcel Lattes is used, but Jacques Bousquet and Henri Falk are responsible for the French libretto. The musical comedy was presented at the Gaieté on Tuesday last, and seems to have caught on, with Mme. Exiane in the title-rôle, Denise Grey as the Actress, Henry Jullien as the latter's partner, Galichon, Oudart as the congenial lift attendant, Jim, and Henri Defreyn as Roger, who finally marries Maggie, or, rather, Nelly.

"La Petite Mariee."

The Theatre Mogador revived on Wednesday this comic opera, by Leterrier and Vanloo, music by Charles Lecocq, which dates from 1875. And the story seems old. San Carlo, a friend of the podesta in an Italian city, has not been acting on the square, for he has had an intrigue with the wife of the magistrate. The said podesta had taken the resolution of returning the compliment to San Carlo when he married, but, disarmed by the grace and artlessness of the little bride, he renounces his vow of revenge. The score of Lecocq is delightful. Jay Gould, now at the head of the Mogador management, has had the operetta nicely mounted, and it is sung by a strong company comprising Mlle. Mathieu Lutz, as the petite Mariée, Jean Perier as San Carlo, the former café concert star, Vilbert, as the magistrate, and Therese Cernay in the funny part of his spouse. Paul Letombe (who has been at the Mogador Palace almost since it was opened) conducts a splendid orchestra, which is perhaps the present best feature.

Critics' Controversy.

The suit brought by Silvain (of the Comedie Française) and Jaubert, joint authors of 'Les Perses," adapted from the tragedy of Æschyle, against the editor of "Revue des Deux Mondes" to compel him to publish their reply to his adverse criticism of that piece, produced last year at the House of Moliere, has now been decided in favour of the plaintiffs. This decision has caused a bit of a tempest in journalistic circles, and the critics threaten to take no further notice of any production by Silvain, the doyen of the Comedie Française. Moreover, as an author can now demand a newspaper in France to publish his response to any criticism, the question of reporting plays is now being discussed. A meeting of the Syndicat of the Parisian Press has been called to study this question, and adopt precise measures, in view of the recent decision of the French Courts.

Paris Opera Subvention.

The supplementary subvention of 700,000 frs. proposed for the opera in Paris, first voted by the Chamber of Deputies, returned by the Senate as unsatisfactory, has been finally refused. The recent strike was settled by the management on the supposition that the extra subvention would be granted. What will now be the outcome is a matter of conjecture.

THE NEW STYLE OF COMEDY.

MY NEXT BIG VENTURE.

By HARRY GREEN.

I shall not remain in variety much longer! My next venture is——

Well, first of all, let me tell you why I came over to England from America. I did so to try and find out whether you English people like my kind of comedy as presented in "The Cherry Tree." I have been in this country now since June 14 last, and I am astounded at my success. My audiences appear to have enjoyed my little sketch immensely, and from the way in which I have been treated it would seem to me that I have been in England many years.

A New Play.

As I have stated, I am shortly going to leave the music hall, and my new venture will be with the legitimate stage. I am presenting a play written by the same gentleman who wrote my sketch, "The Cherry Tree"—Mr. Aaron Hoffman, the author also of "Uncle Sam." The play is entitled "Welcome Stranger," and it will be produced at a West-End theatre, the name of which I cannot at the moment disclose. I expect to open with a first-class company in Easter week; but if I cannot get the theatre I am after I shall not open until next September. The Jenbird Producing Company are going to put the show on. I expect to have with me two very great English artists (I cannot divulge their names just yet), and I shall be the only American in the piece. I feel sure the play will be an even greater success than my sketch—and that's saying a great deal.

Difference in Audiences.

Every audience to me is different from the other, and I work differently to each audience. Some are slow; some are fast, and some are in between; and I am able to discover after my first line in the sketch what my audience is going to be like—whether I have to talk fast to them, or slow, or be very broad in my comedy.

English audiences are much more appreciative than those in America, and they are much more loyal, too. By this I mean that once an artist has been a top liner, English people will always come to see him; whereas, in America, you can be the biggest hit on a Saturday night and a big failure in a new piece on the Monday.

Astonishing Reception.

I have never had such a reception as I have received since I came to England. I played "The Cherry Tree" for 166 consecutive weeks in America (of course, I have appeared in it for a much longer period), but never has my reception been so astonishing as it has been here. And this glorious tribute has spurred me on to greater effort, which will find its realisation in "Welcome Stranger." My part in the play covers 88 pages—it is the leading part. In America "The Cherry Tree," I am told, is regarded as being the best ever written, and I think all managers whom I have met so far in England are unanimously of the same opinion. The reason for its success is that it is not overdrawn. It has a new character with a new kind of comedy. In my new play, the comedy is exactly of the same kind; it is the same type of character, also. That is why I think the play ought to be a great success.

Good Fellowship

English artists, let me say, have been very helpful to me. When I arrived here I didn't know anything at all about your country, and everybody did his or her best to make me happy and comfortable. They have shown a very good, generous spirit—just the same kind of spirit that tends to cement the bonds in friendship that exist between the two great nations.

Allow me to thank all the managers and artists; in fact, everybody, for being so nice and kind to me. I hope I shall be able to reciprocate when I return to my own country.

AS YOU LIKE IT.

Richard II., to reassembled Parliament: "Let us sit." (Act III., Sc. ii.)

* * *

Stanley Lupino has been twenty-seven years on the stage. How many years will he have been on twenty-seven years on?

* * *

I see that a five-act play has been "held up." I hope it wasn't a heavy tragedy, for the sake of the person who held it up.

* * *

"Are we alone?" hissed the villain; and a voice from the pit replied, "Not quite—I'm here."

* * *

Talking of pits, a contemporary reports that "little Edna Best was seen in the pit at a first night." She must have made a petite pittite.

* * *

"Follies [illegible]" runs a headline. But have we ever stopped committing them?

* * *

Good luck to Benson Kline, the new "Pistol." The part requires a crack actor.

* * *

But you've got to be careful how you crack. If you crack up, you're fired!

* * *

On the other hand, if you make a hit, you're cracked up.

* * *

Apropos of such things, Harry Lauder says that in America, during the war, bombs intended to explode him were placed in his theatre. But he preferred to explode the audience, instead.

* * *

I sympathise with the English actor who was told the other day by an American manager to pronounce "docile" "dossell." He took it quite dosselly.

TOUCHSTONE.

"THE WONDERFUL VISIT" at St. Martin's.

The various expressions of rapture, surprise, and bewilderment, which the characters of the comedy display at the appearance of their celestial visitor, Mr. Harold French, are here depicted by Tom Titt. Reading from top to bottom they are Miss Ethel Griffies, Mr. Lawrence Hanray, Miss Moyna Macgill, Miss Compton, Mr. J. H. Roberts, Mr. A. G. Poulton, and Miss Agnes Thomas. In the left corner is Mr. Fewlass Llewellyn, appalled at seeing an angel in pants!

WHAT'S ON IN TOWN.

ADELPHI (Strand, W.C.). — "The Naughty Princess," 8. Wed., Sat., 2. Gerr. 2645.

ALDWYCH (Strand, W.C.).—"The Tempest," 8.15. Wed., Sat., 2.30. Cent. 7170, Gerr. 2315.

ALHAMBRA (Leicester square). — "Johnny Jones," 8.15. Wed., Thurs., Sat., 2.30. Gerr. 5064-5.

AMBASSADORS (Cambridge Circus, W.C.).—"The Whiteheaded Boy," 8.30. Tues., Fri., Sat., 2.30. Gerr. 4360.

APOLLO (Shaftesbury avenue). — "French Leave," 8.30. Mon., Wed., Sat., 2.30. Gerr. 3243.

COLISEUM (Charing Cross). — Charles Hawtrey in "Time is Money," Wilkie Bard, Reynolds and Donegan, Mlle. Georgette, Simon Czaplinski, &c., 2.30 and 7.45. Gerr. 7540.

COMEDY (Panton-street, S.W.). — "The Charm School," 8.30. Wed., Thurs., Sat., 2.30. Gerr. 3724.

CRITERION (Coventry-st.) — "Lord Richard in the Pantry," 8.30. Tues., Sat., 2.30. Gerr. 3844.

DRURY LANE (Drury-lane, W.C.).—"Garden of Allah," 8. Wed., Thurs., and Sat., 2.15. Gerr. 2588.

DUKE OF YORK'S (St. Martin's-lane). —"Mis' Nell o' New Orleans, 8. Th., Sat., 2.30. Gerr. 314.

GAIETY (Strand W.C.). — "The Betrothal," 8. Tues., Thurs., Sat., 2.15. Gerr. 2780.

GARRICK (Charing Cross-road, W.C.).—"The Fulfilling of the Law," 8. "The Three Daughters of M. Dupont," Mon., Tues., Wed., Fri., 2.30. Gerr. 9513.

GLOBE (Shaftesbury-av., W.).—"The Hour and the Man," 8.30. Wed., Sat., 2.30. Gerr. 3722.

HAYMARKET (Haymarket, S.W.). — "Mary Rose," 8.30. Wed., Thurs., and Sat., 2.30. Reg. 6030.

HIPPODROME (Cranbourn-st., W.C.).—"Aladdin," twice daily, 2 and 7.45. Gerr. 660.

HIS MAJESTY'S (Haymarket).—"Chu Chin Chow," 8. Wed., Sat., 2.15. Gerr. 1777.

KINGSWAY (Gt. Queen street, W.C.).—"Knight of the Burning Pestle," 8.30. Mon., Sat., 2.30. Gerr. 4032

LITTLE (John-street, Adelphi).—Grand Guignol, 8.15. Thurs. and Sat., 2.30. Reg. 2401.

LONDON PAVILION (Piccadilly-circus, W.).—"London, Paris, and New York," 8.15. Tues. and Sat., 2.30.

LYCEUM (Wellington-street, W.C.).—"The Babes in the Wood," twice daily, 2 and 7. Gerr. 7617.

LYRIC (Shaftesbury-av., W.).—"A Little Dutch Girl," 8. Wed. and Sat., 2.15, Gerr. 3687.

NEW (St. Martin's-lane, W.C.).—"The Wandering Jew," 8.15. Wed., Sat., 2.30. Gerr. 4466.

NEW OXFORD (Oxford-street, W.).—"League of Notions," 8. Wed., Sat., 2.30. Museum 1740.

PALACE (Shaftesbury-av.). — Harry Lauder, 8.15. Wed., Thurs., Sat., 2.15. Gerr. 6834.

PRINCE OF WALES (Coventry-street W.).—"The Blue Lagoon," 8.30. Thurs., Sat., 2.30. Gerr. 7482.

QUEEN'S (Shaftesbury-av.).—"It's All Wrong," 8.20. Thurs. and Sat., 2.20. Gerr. 9437.

ROYALTY (Dean-street, W. 1).—"Milestones," 8.15. Thurs. and Sat., 2.30. Gerr. 3855.

SAVOY (Strand, W.C.).—"Paddy the Next Best Thing," 8. Mon., Sat., 2.15. Gerr. 3366-7.

SHAFTESBURY (Shaftesbury-avenue).—"The Great Lover," 8.30. Wed., Sat., 2.30. Gerr. 6666.

ST. JAMES' (King-st., W.).—"Daniel," 8.30. Wed., Sat., 2.30. Gerr. 1903.

ST. MARTIN'S (Shaftesbury-av., W.C.). —"The Wonderful Visit," 8.15. Fri., Sat., 2.30. Gerr. 1243 and 3416.

STRAND (Strand, W.C.). — "A Safety Match," 8. Thurs., Sat., 2.30. Gerr. 3830.

VAUDEVILLE (Strand, W.C.).—"Jumble Sale," 8.25. Tues., Fri., and Sat., 2.30. Gerr. 3815.

WINTER GARDEN (Drury-lane). — "A Night Out," 8. Tues., Sat., 2.15. Gerr. 415.

WYNDHAM'S (Charing Cross-road, W.C.).—"The Prude's Fall," 8.15. Wed., Sat., 2.30. Gerr. 3028.

THE VARIETY WORLD.

"Robey En Casserole"—Bransby Williams at Birkenhead—Will Evans' Sporting Challenge—A Memorable Last Night.

"Robey en Casserole."

The run of "Johnny Jones" at the Alhambra finishes on Saturday, and the theatre will re-open on Monday, March 7, for a short season with an entirely new type of entertainment. On that date Sir Oswald Stoll will present, by arrangement with Mr. Jack Waller, the kaleidoscopic innovation, "Robey en Casserole." The various characters Mr. Robey will assume cannot at the time be revealed, but it may be said that he will be seen in work totally different to that with which his name is associated at the Alhambra.

"Robey en Casserole" is written and produced by Mr. Jack Waller, who appears in several characters himself, and has also composed the music. Wylie Watson, Cecelia Gold, Gwen Lewis, Ada Smart, Rupert Hazell, Harry Roxbury are other players concerned. "Robey en Casserole" is an enlarged and rewritten version of "The Stockpot," which was first seen here at the Chelsea Palace, and afterwards at the Coliseum, where it met with a hearty reception.

Will Evans' New Sketch.

Will Evans' new sketch by Norman Lee is now in rehearsal. As the title "The Buccaneer," has been claimed, Mr. Lee has changed it to "The Jolly Roger."

Bransby Williams' Dickens Season.

There appears to have been some misapprehension regarding Bransby Williams' forthcoming Dickens season, many artists, he tells us, seeming to think he is about to play Dickens dramas in London. The popular impersonator of the famous novelist's characters is doing a Dickens season at the Hippodrome, Birkenhead, starting on May 2, and will produce "Oliver Twist," "David Copperfield," "Barnaby Rudge," and for one week that fine play, "The Red Lamp," in which Sir Herbert Tree opened in management and made such a great success as Paul Demetrius. Bransby tells us he has received a splendid letter from Lord Burnham wishing him luck, and hoping he will get support enough to afterwards run a repertory theatre in London. Mr. D. J. Clarke, of Birkenhead, is very enthusiastic at the prospects of the venture, and applications are already pouring in for seats for the four weeks.

A Challenge.

Norman Lee writes:—"Will Evans challenges the statement of certain newspapers to the effect that Sir Harry Lauder is the only artist (except Robey) who can do an hour's continuous performance. Mr. Evans offers to play, sing, dance, recite and perform comedy interludes for an hour and thirty minutes without once leaving the stage. Will anyone take him on at £100 a-side.

A Welcome Gift.

Miss Margaret Radcliffe (Mrs. Geo. Parrott, Alhambra Theatre) desires to express her sincere thanks to George Robey for his kindness in sending her six double-sided records, including full orchestra selection of "Johnny Jones," from the Columbia Graphophone Co., Ltd., for her to forward to her aged protegé. Miss Radcliffe is deeply grateful for so generous a gift. Also for the nice letter which accompanied the parcel.

The Empire Sale.

The forthcoming sale by auction of the Empire Theatre will not interfere with Mr. Robert Courtneidge's production of the new Prince of Orange musical play, "The Rebel Maid," next month. The libretto of this is now announced as by A. M. Thompson and Gerald Dalton, instead of by Mr. Thompson alone.

A Memorable Last Night.

Enthusiastic scenes marked the last performance of the Glasgow Alhambra pantomime, "Puss in Boots," on Saturday. The audience included most of the directors of the company, who travelled down from London specially for the occasion. During the evening many gifts of flowers, chocolates, etc., were handed up to the stage, while at the close Mr. Crossley Taylor, the manager, presented many of the artists with gifts from the directors as souvenirs of the run. Miss Clarice Mayne received a silver and tortoiseshell jewel box, Miss Susie Belmore a silver jewel box, and Mr. Billy Merson a silver cigar box.

In response to calls for the producers, Mr. Julian Wylie and Mr. Jimmy Tate spoke, while many of the principals expressed their appreciation of the kindness with which they had been received. The singing of "Auld Lang Syne" by artists and audience concluded a memorable evening.

Arthur Klein.

Miss Florence Smithson is singing with great success Arthur Klein's new waltz song, "Live, Laugh, and Love," at the Victoria Palace, this week. Mr. Klein's new number, "My Little Willow Tree," was an instantaneous hit with the composer and Olive Lenton at the Empress, Brixton, last week.

For South Africa.

The following artists sailed from Southampton on Friday last, per R.M.S. Norman, to fulfil engagements with the African Theatres Trust, Ltd., booked by the I.V.T.A., Ltd.:—Eddy Reed, Edwards and Parkes.

Eric Randolph.

Mr. Eric Randolph was unable to play Norman Lee's scena, "The Happy Vagabond" at Collins's recently, but will reproduce it shortly at the Victoria Palace. It has been a big success.

Rene Ralph.

Rene Ralph, after a well-earned holiday, at the conclusion of her pantomime engagement with Messrs. Wylie and Tate, will open on the Gulliver Halls for a three months' run on Monday next.

Death of Mr. E. Berlin.

We regret to learn of the death of Mr. E. Berlin, bill-inspector of the Syndicate Halls, who passed away recently at the age of 84. The deceased, who was well known and highly esteemed in theatrical and variety circles, had been with the Syndicate Halls for 24 years, continuing his duties until November last. The funeral took place on Sunday, at Edmonton Cemetery. The sympathy of many friends will be extended to Mr. Ivan Berlin and Mr. J. Norman Berlin (manager of the Chelsea Palace), sons, and the Misses Berlin.

Helen May Matinées.

That gifted exponent of the art of dancing, Miss Helen May, announces a series of four matinées at the Court Theatre on successive Mondays in the month of March, beginning on the 7th. Miss May has won well-deserved popularity by the excellence of her work as a dancer, and her matinées at the Court should prove a strong attraction to all who can appreciate the perfection of grace as well as of technique in the interpretation of the best kind of dance music.

Jubilee Hall, Weymouth.

Artists visiting the Jubilee Hall, Weymouth, are requested to note that the time of rehearsal is now 6 p.m. The alteration is made for the convenience of artists who are travelling from London on the Monday morning.

Graham and Cullen.

The "Knuts of the Army and Navy," otherwise Archie Graham and Scott Cullen, who are at present playing the Controlling Tour, are due back in town in the middle of April, when they will appear at the Palladium for two weeks.

Leslie Barker.

In the pantomime at the Theatre Royal, Leeds, this year, Leslie Barker is repeating the success he made last year at Bradford, where he gave capital support to Miss Gabrielle Ray. At the beginning of April, Leslie will again be seen with this delightful artist on the halls, opening at Sheffield, returning later to the Palladium and other halls in town for three months. At the conclusion of his present engagements it is possible that Leslie will be seen in a single act. His coon studies and delightful dancing will always assure him a hearty welcome.

Lily Morris.

That popular principal boy, Lily Morris, who has just concluded a most successful season at the Empire, Newcastle, is taking a rest in town this week, and next week resumes at Middlesbrough, returning to town at Finsbury Park at the end of next month.

Vanwy Chard.

In a few weeks' time we shall see that delightful young artist, Vanwy Chard, in her single act in town at Walham Green, and in June next she returns to the Winter Gardens, Blackpool, for her fourth season. Miss Chard, who was playing principal girl at the Empire, Newcastle, which finished last Saturday, will appear under the same management next season.

Scott Sanders.

When Scott Sanders concludes his present engagement in Florrie Forde's pantomime in three weeks' time, he will resume his single act at the Palladium, Southport. His new act will be seen in town on April 9 at the Chelsea Palace.

Billy Merson.

On Saturday, at the Alhambra, Glasgow, Billy Merson concluded his season in pantomime, in which he was associated with Miss Clarice Mayne, and with such a splendid combination it is not surprising to hear that record business was done. Although entitled to a rest after such a strenuous but happy time, Billy opened on Monday at The Bedford, where he was accorded a hearty reception. It is quite possible that we shall see him in another West-End production ere long.

Gilbert Stacey.

That eminent young composer, Gilbert Stacey, who is now associated with Billy Merson as his musical director, has been responsible for many compositions. At the sacred concert in aid of the W. F. Frame Memorial in Glasgow a few days ago, he personally conducted his "Indian Ballet" suite, "The Procession," "The Snake Charmer," and "Danse Folle," which was most enthusiastically received by the audience.

Tommy Lorne.

Playing a principal comedy part in "Peter Piper" at the Princess's, Glasgow, this season, Tommy Lorne has made a very favourable impression in that city, and we are not surprised to hear that he is in demand for next season, as his excellent comedy work has proved one of the outstanding features of the show Tommy will be seen on the halls in a single act at the conclusion of the pantomime in April.

Jewell Mersson.

Mr. Jewell Mersson makes a big hit with "City of Laughter, City of Tears" this week at the Palace, Tottenham. Mr. Merrson has in preparation the new Horatio Nicholls' ballad, "The Memory of a song."

Joe Cohen.

Joe Cohen, who has been touring the provinces for the past eighteen months with his productions, is, we hear, shortly producing a new revue in town.

A Disclaimer.

Miss Mona Grey, the clever dramatic and humorous reciter, asks us to state that she is not the Miss Mona Gray, actress, whose name is mentioned in connection with a lawsuit.

Neil Kenyon.

Neil Kenyon returned to town on Sunday night, after another successful season in Glasgow, and is now taking a brief rest at Broadstairs. The famous Scottish comedian returns to the halls on Monday, when he will present some new material. "The Bargee," a fine character number, which proved one of the best items in the recent panto at the Coliseum, Glasgow, should prove one of his best offerings. He will also revive "The Caddie," which has been brought up-to-date, and which provides a fine contrast to the former character. We hear that Neil has received a very good offer to appear in a production in America, but he is not able to consider this at the moment owing to bookings here. No actor has appeared more before a Scottish audience than has Neil during his 21 years' experience, which has included five pantos and several visits yearly to the halls, and there is no more popular comedian over the border.

Nan Stuart.

Nan Stuart, who has been playing principal girl at the Lyceum Theatre this season with success, has received many offers for next year. At the conclusion of her present engagement, Miss Stuart had intended to return to the halls in a sketch, but we now hear that she has decided to appear in her own act, presenting "Mixed Melodies," which will include a new French number.

Dan Brothers and Sherry.

Those versatile entertainers, Dan Brothers and Sherry, recently commenced another season in town on the Syndicate tour, and are this week appearing at East Ham. The boys should have opened in town a fortnight earlier, but one of the trio was indisposed. "Louisiana" is proving one of their most popular successes.

National Sailors' Society.

The Rev. G. H. Mitchell, who is Chaplain to the Port of London, has set himself the task of raising the sum of £10,000 for the National Sailors' Society, and is visiting music halls throughout the country. He has already gained the support of a number of prominent artists, who are making individual collections. "Pimple," who has raised a large sum for various charities, is making a special appeal at his various engagements.

Foster and Ninon

We hear that Albert Foster and Ninon are meeting with great success all around their provincial tour They have some fine new material which is proving very popular, and Miss Ninon wears some wonderful gowns. Foster and Ninon will be in town on the L.T.V. halls in March.

Thornley-Dodge.

Mr. Thornley-Dodge appeared at the special Sullivan concert at the Winter Gardens, Bournemouth, last Saturday night, and sang with conspicuous success some of his celebrated patter songs. "The Dream" ("Iolanthe"), "Society" ("The Rose of Persia"), "Tit Willow" ("Mikado"), and Gama's song from "Princess Ida." These were sung by the special permission of R. D'Oyly Carte, Esq. Mr. Thornley-Dodge opens next Monday with his play, "A Voice in the Street," at the Pavilion, Glasgow, with Miss Edyth Goodall, Mrs. Hill-Mitchelson, Mr. Albert E. Raynor, and himself in the cast. This one-act play made a great success at the recent Willoughby Plays Productions matinée at the Ambassadors' Theatre.

James Edison.

A very novel and entertaining turn was recently presented at Brixton by James Edison. James calmly strolls on in evening dress and sings a light comedy number. He then gives a little juggling with his hat and stick and gloves, and after performing some clever tricks with other articles, he dons his hat, gloves, &c., and exits singing. He was given a very hearty reception for his entertaining act.

Gus Elton.

Gus Elton has been engaged by Mr. Fred Karno to play the principal comedian's part in his "Hustle" company. on the L.T.V. Tour.

Barrie Seddon.

A much-appreciated entertainment, consisting of burlesque impersonations, was provided by Barrie Seddon recently at the Bedford Palace, and we are not surprised to hear that this artist has been secured for the principal tours into 1923.

Phil. Phillips.

Playing the part of juvenile lead in "Nothing Doing," which made such a favourable impression at the Metropolitan, Phil. Phillips did much excellent work, and proves a most versatile artist.

Val Vett.

Val Vett has a very original and entertaining act, making a series of interesting pictures with strips of rags, and the act is presented in a novel and artistic manner. Val Vett has been meeting with much success on the Stoll Tour, and has been given return dates all around that tour.

Rich and Galvin.

At the Bedford, Camden Town, recently, Rich and Galvin made one of the hits of the programme, their wonderfully clever dancing meeting with deservedly hearty receptions. After playing Glasgow and Dundee, they return to their town engagements, when they will introduce some new dances of their own creation.

Three "Last Nights."

In Glasgow on Saturday three of the winter attractions reached the end of their respective runs. At Hengler's Circus, Mr. Albert Hengler made a speech to his patrons, thanking them for a successful season, and hoping to see them all again next winter. Great enthusiasm prevailed at the closing performances of "Babes in the Wood," at the Coliseum, and "Puss-in-Boots," at the Alhambra.

MY MUSIC HALL TOUR.

UPSIDE-DOWN PEOPLE—WHY STAGE ASSES SMILE —WHERE IS "PUSSYFOOT"?

When I was young and green, I was told that people in Australia walked upside down. Later on I decided that the notion was ridiculous. And I was right. Australians cannot walk upside down. But had Japan been substituted for Australia, the assertion would have been quite true (although without geographical significance). The Japs can walk upside down, and I saw half-a-dozen of them do so last week at the Holborn Empire.

At the Holborn Empire.

They were the Yamayama Troupe. I have no doubt they can go through life right side up, when they want to, but they are quite as much at home upside down, and juggle more unconcernedly with their feet than I could ever do with my hands, even if I had six of them. Their cleverest performance was to lie on their backs, with feet extended skywards, and to juggle with the smaller members of their troupe. They are not only ambi-dexterous, but ambi-legsterous.

To pursue this line, I might describe Ernie Lotinga as ambi-facerous, for he has an infinite capacity to use his features, and can work both sides of his face equally well. I like Ernie Lotinga. His humour may be unsubtle, but it is always humour, and although I had seen his sketch a week earlier at the Kilburn, I did not mind seeing it again at the Holborn. Robb Wilton was another comedian who got a lot of laughter with his sketch, in which a lady gives herself up for poisoning her husband, to the consternation of the police officer. There is some capital stuff in this sketch, but it is taken a little too slowly. I could not find a single flaw, on the other hand, in the song with which Robb opened proceedings.

Billy Leonard was delightful. I do not think I have seen him before. His first song introduced telephone business, which is about the easiest of all mediums to get fun out of, despite the fact that it is a rather sore subject just now. Billy Leonard got more fun out of it that most, and capped it with a song, entitled "A Sailor's Farewell to His Horse." He is a sublime idiot, committing his absurdities with the utmost polish. His childlike gravity is appealing, and he never made the fatal mistake of smiling at the audience to let them know that he knew that they knew. Some stage asses are fearfully afraid that we shall think they are asses in private life, and smile at us as though to say, "Of course, you understand that I only do this for a living."

The programme bristled with male comedians, for it also included Harry Ford, the logical comedian, and Gus Harris, the Hebrew comedian. Gus Harris, with a ruby nose and semi-tragic mien, gave a good picture of a broken-down actor who had seen better days—a "fallen star"—and the nose informed us why he had fallen. He was musical, and took too long a rest in a bar.

By the way, talking of bars, *what* has happened to Pussyfoot? Where has he gone to in the winter-time? I believe it is over two months since I heard a joke on the halls at his expense. Personally, I always thought that he had had too long an innings, but his demise is sudden. I sadly note that comedians are still fighting shy of really topical jokes. Chelsea is frequently mentioned, but such topics as Test Matches, Telephones, and Trials by Women are conspicuous by their absence.

Lily Lena sang some chic songs, and the Michaeloff Troupe introduced some serious ones and some good 'cello playing. Our appetites for sensation were catered for by the Daunton Shaw trick cyclists—very clever—and the Ascot dancers—ditto ditto.

At the Metropolitan.

Leaving the Holborn, I hastened to the Metropolitan, arriving in time to hear Romaine and Dainton quarrelling ferociously about nothing. When a pretty flapper quarrels with a knutty knut, you do not look for any solemn causus belli. Quarrelling is merely a variation of their method of making love.

The Five Jocks followed, in "A Night at Hame," a capital comedy and vocal scena, their performance including some sentimental and robust songs. Nervo and Knox gave a really funny show. They are hard workers, and do not spare themselves. The best thing they did was a skit on "The Gladiator's Return," which included a lot of clever tumbling and posturing. Chester Cortney, described as "The Quaint and Quiet Lady," did not live up to his description in his first song, which was delivered in male attire; but when he appeared subsequently in a bonnet, everything was explained, and the sentiments expressed by the dear old lady greatly amused the audience.

One of the best turns was Susie Marney, robust and "true to type." Audiences never fail to recognise when performers have this valuable quality, and Susie made a big hit. The curtain was brought down by Gene Gordon, the comedy magician, who gave an amusing show, assisted by three smart boys from the audience.

EXTRA TURN.

An Apology to Our Readers.

WE regret that notwithstanding steadily increasing orders received from the trade, and extra supplies printed in addition, "The Era" has for a number of weeks now been

SOLD OUT.

Readers who have been disappointed can help us considerably by placing a definite order with their bookstall or newsagent to **reserve a copy regularly.**

Alternatively, "The Era" can be sent post free for the following prepaid subscription rates:—Three Months, 5s. 5d.; Six Months, 10s. 10d.; One Year, £1 1s. 8d.

BRINSWORTH ENDOWMENT FUND.

LARGE ACCESSION OF SUBSCRIBERS.

Pleasing features of this week's list are the sums of £10 10s. from William Morris, the well-known American impresario, and £5 5s. from Wilkie Bard respectively. Mr. Harry Blake, the treasurer of the Variety Artists' Benevolent Fund and Institution, is casting his net outside the ranks of the profession, and several tradesmen, including those who supply Brinsworth, figure in the list.

Following are a few extracts from letters wishing success to the scheme.

Wilkie Bard, enclosing a cheque for five guineas, writes: "Shake 'em up, boy.—Thine, Billy."

Will Dalton writes: "It is a pleasure to do something for the old pros. when you have been one yourself."

Austin Rudd writes: "Sincerely trust appeal will be successful. If not, why not ask us all again who have given?"

George Gilbey thinks the Fund a splendid idea, and hopes it will be the success it richly deserves.

Gus Levaine, in enclosing his guinea, says: "Hope you will get 5,000 more."

Henry J. Corner writes: "May you get the desired amount is my sincere wish."

Vasco encloses a guinea "for a good cause. Best of luck."

Marriott Edgar writes: "I hope you will get all you want."

O'Wray and O'Dare, enclosing a guinea from themselves, and one from Mr. Alec Seals, Adelphi Hotel, Sheffield, hope the scheme is still going strong

Daisy James wishes the scheme every success.

A local tradesman, enclosing a cheque for £5 5s., says the scheme deserves every support, and pays a high tribute to the work of the artists at Brinsworth who have cheered us up in days gone by.

George Smythson wishes the scheme the greatest success.

Victor Crawford writes: "I sincerely hope that the scheme is a big success, and that the first batch of certificates have to be renewed again and again."

H. Joyce and Son, of Twickenham, write: "We have much pleasure in enclosing cheque for £1 1s. to help your praiseworthy efforts on behalf of the aged of your profession."

Jay Whidden writes: "With great pleasure I enclose a guinea towards your wonderful scheme."

The latest subscribers to the Fund are:—

William Morris (U.S.A.), £10.	Thomas Vallance
Wilkie Bard, £5 5s.	Marion Vallance
W. J. Mould ("Brinsworth's" baker), £5 5s.	Barry Lupino (South Africa)
Ernest Dottridge, £2 2s.	Austin Rudd
Irma Lorraine	Vasco
May Henderson	Vernon Watson
Nan Stuart	Bob Anderson
Lily Edwards	Chris Van Bern
Katie Marsh	Tom Rees
Daisy James	Fred Weedon
Rosie Reys	Walter Keen
Mme. Walker	Joe Morrison
Meg o' the Halls	Chas. Daly
Mrs. John Hayman	Will Cummin
William Morris	Geo. Jackley
William Morris, jr.	W. C. Judge
Mrs. William Morris	Gus Sharland
Miss Ruth Morris	Willie Atom
	J. G. Sessions
	W. R. Dunkley

TWICKENHAM TRADESMEN.

Henry Joyce (builder)	A. Margetson (butcher)
C. Poupart (laundry)	Williamson, Ltd.
L. L. Leeder (builder)	(per Mr. E. T. Colbourn, manager)
Dr. A. B. Slingsby	Scotch Stores
Todd	(per S. Sutton)
W. G. Mould (baker)	

MANAGERS.

J. D. Oakden (Dundee)	Jeff Vendome (Aston)
John Hayman	Gus Levaine (panto.)

AGENTS.

Chas. Franklyn	Will Sley

Pierce and Roslyn.

Those clever entertainers, Pierce and Roslyn, were in great form at the Coliseum last week, where they are established favourites, and were given a very big reception. Miss Roslyn has an accordian with a wonderful tone, which is used especially for this house.

Sisters Reeve.

That popular pair, Mabel and Hester Reeve, were great favourites in the titlerôles of that successful pantomime "Jack and Jill," which finished at Chatham last week. Mabel and Hester are due in revue shortly for the same management.

Jen Latona in South Africa.

Jen Latona was given a very hearty reception on her re-appearance at the Tivoli, Capetown, three weeks ago, and it is possible that the popular artist will prolong her stay if her engagements on this side can be postponed. This is her third visit to South Africa.

Harry Maxam.

Harry Maxam, who is making a big hit" as Jim Sparks (principal comedian) in the revue, "Mirth and Millions," produced at the Surrey last week, was presented on Saturday night with a huge basket of fruit, by an old friend, Jack Jennings.

"3 a.m."

Gus Oxley and Minnie Leslie have sold to M. C. Bert the exclusive rights for the United States and Canada of their musical farcical fantasy, "3 a.m.," which will be produced with an American cast the latter part of August for the United Booking Offices.

Doc Campbell.

At the Islington Empire last week Doc Campbell, the comedy cyclist, commenced his London season, following a very successful six weeks in Paris at the Alhambra and Olympia. Doc tells us that he was offered an engagement to play in revue over there, so appreciative were the Parisians of his act, but was unable to accept owing to his engagements here.

Daimler and Eadie.

Daimler and Eadie were very successful at the Empire, Islington, last week, with their clever burlesque entertainment. Alec did excellently with the bright number, "Dear Old Sergeant-Major," which was written by himself, and Miss Eadie, who was in fine voice, made a dashing drummer. Daimler and Eadie conclude their L.T.V. tour at Ilford this week, and next week open on the Stoll Tour at Wood Green. They will be at Victoria Palace on March 14.

Michaeloff Trio.

Last week, at the Holborn Empire, the pleasing musical act, the Michaeloff Trio, began their town engagements, and had a very successful time. They have a fine setting, which has been specially painted for them, and represents the interior of one of the palaces at Petrograd. The trio are at Collins's this week.

George Carney.

George Carney made his reappearance in town at the Hackney Empire last week, and proved a big hit with his new scena, "The Hokey-Pokey Man," which has proved a wonderful success. George is at Chiswick this week.

Osborne and Perryer.

That popular couple, Ben Osborne and Nellie Perryer, returned to town last week, and opened at Hackney, where they were given a very hearty welcome for their fine show, which has many new features. Since they came to the halls, just over two years ago, Osborne and Perryer have had a most successful time with their original entertainment, "Seeing the Show." This week they are at Shepherd's Bush.

Mr. A. Collins-Rolfe, who has been delighting audiences with his monologue act in front of "My Old Dutch," on tour, was recently accorded the privilege of inspecting the Cabinet Room at No. 10, Downing-street. Mr. Collins-Rolfe was accompanied by Sir Frederick Yeo, M.P., who gave interesting information concerning this historic room.

Julot and Piero.

The act of Julot and Piero was a much applauded item in the Hackney Empire programme last week, and the reception accorded the couple was most gratifying. Julot, the French clown, had the audience laughing heartily throughout at his amusing business, and was ably backed up by Piero, the Italian tenor. The act is at Chiswick this week.

"Butterfly" Grease-Paints, &c.

The demand for the "Butterfly" grease preparations has exceeded the expectations of the manufacturers, who are receiving daily testimony of the wonderful qualities of their British goods.

Hilda Nelson.

That charming vocalist, Hilda Nelson, has now quite recovered from her recent indisposition, and is this week appearing at the London Coliseum, where she is presenting her new scena, "Gems of Melody," in which she is supported by Rita Neve, pianiste, and Peter Muscant, 'cellist. The delightful setting is a replica of the late Mr. Vanderbilt's houseboat. It was at this house that Miss Nelson made her début on the variety stage five years ago.

Sam Mayo.

Sam Mayo's reception at the Palladium on Monday proved that audience was glad to renew acquaintance with his drolleries. The immobile one gave three numbers, including a rather novel song entitled "This is the Wife," which is destined to become very popular.

Kenna Bros.

That amusing and novel comedy scena "Up the Pole," presented by Conn Kenna and his partner, for which Conn has provided an entirely new setting, &c., is one of the outstanding features of the bill at the Bedford Palace this week. In the panto. at the Theatre Royal, Plymouth, which finished on the 12th inst., this couple made a big hit as the Robbers, and during the run received many offers to play similar parts for next season. Conn has just signed up for next Christmas, through Denton and Slater, with an important management at a handsome salary. Next week Conn will be at Shepherds Bush, and has no vacancies for the next two years.

"Artie."

Following his recent successful opening at the Putney Hippodrome with his new production, "The Lore of the Orient," in which he is assisted by Miss Marni Deans. Artie has received many offers for the act, which is being well booked up, and will shortly be seen again in town.

Alpho in Town.

Alpho, presenting his novel and original ventriloquial act, "Tinker the 'Tec," is in town at the London, Shoreditch. He has added some attractive new features to the act, which, we hear, is being well booked up and has very few vacancies for the next two years. Next week Alpho resumes his provincial tour, and returns to the Syndicate Tour in April.

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THE LONDON MUSIC HALLS.

THE COLISEUM.

Two notable newcomers to the London Coliseum this week are Czaplinski, the Polish violin virtuoso, and the celebrated vocalist from Parisian opera, Mlle. Georgette Simon. Sir Oswald Stoll is to be heartily congratulated on, and heartily thanked for, securing them, whereby he has raised the artistic level that is associated with his beautiful house even higher still. Czaplinski, who plays divinely on one of the choicest instruments that has been heard in London for many a day, selects from a repertoire of a dozen or so pieces that include the Sorceress dance of Paganini, Saint-Saën's Rondo Capricioso, Wieniawski's glorious Polonaise, and the Sarasate arrangement of a "Carmen" (Bizet) fantasie. Mr. Herbert Dawson is his accompanist. Mlle. Simon is in perfect form in the famous Jewel Scene from "Faust," with its Roi de Thulé ballade, and, of course, its Air des Bijoux.

On the more strictly vaudeville side are many artists of well-known ability. Those humorous piano entertainers, for instance, Eric Ross and Gwen Alban, score their usual hit with new numbers. Then Hilda Nelson "features" Rita Neve at the piano, and Peter Muscant, with his "understanding" 'cello, in "Gems of Melody"; Misquette and Maxly, those brilliant French dancers, offer their popular acrobatic creation; then come the Reynolds and Donegan Company, whose "Ballet on Wheels" was noticed so very cordially on the occasion of its last presentment here, but no less cordially than it proves to be noticeable now.

Wilkie Bard enters upon his last week with those inimitable comedy scenas of his that include "The Boot Shop"; Mr. Charles Hawtrey is also beginning the end of his present season in "Time is Money"; and those wonderful Winston Water Lions, too, are in the course of their final dives—dives, though, that must be repeated before very long. Or Coliseum audiences, who have grown to love those seals for their amazing "knowing," will be sadly disappointed.

VICTORIA PALACE.

It is only a few months since that that remarkable tight-wire act, Togan and Geneva, made its bow to the British public. Their success was never for one moment in doubt, and the prominent place which they occupy on the current Victoria Palace bill is proof of the popularity of their clever act. Certain new features have been introduced, but their work concludes with the extraordinary back somersault on the wire performed by the male partner. Miss Rosie Lloyd, the chic comedienne, wearing a couple of lovely gowns, gets plenty of applause for her two songs, including an attractive chorus number, "Blackpool in Lancashire."

The popular Anglo-French clown, Noni, and his partner, Horace, are another couple who are great favourites at Pimlico this week. The opening of their act now includes some work on the euphonium and the saxophone, and it is difficult to know the instrument this talented pair cannot play. Their act played to a continual roar of merriment, and, needless to remark, they received an ovation.

A very pleasant quarter of an hour was provided by that entertaining couple, George Goodfellow and Jennie Gregson. Their engaging chatter is a sure cure for depression. Hence their title, "Where the laughs come from," and they well live up to it. Miss Florence Smithson makes a welcome reappearance. Dainty and winsome she charmed all with her delightful singing. A presentation of bouquets and a pretty little speech marked the conclusion of her turn. Incidentally, we were glad to hear her revive Edward German's delightful "I Knew That He Looked At Me." Other successful contributors to the programme were Mr. Harry Herbert, the popular comedian; the Dulcie Sisters, in some neat singing and dancing; and Les Pomi, in some remarkable feats of strength and endurance performed in a picturesque setting.

WOOLWICH HIPPODROME.

A first-class bill this week at the Woolwich house was headed by Albert Whelan, who put over various numbers of his repertoire, all of which were keenly enjoyed. His new musical items were "My Sweet Italian Maid," "Down at My Hotel," and "She's Wonderful," the last-named being his topical pro-star skit. His burlesque solo at the piano was only excelled by his rendering before the curtain of "The Preacher and the Bear." There is not the slightest doubt of Mr. Whelan's popularity at Woolwich.

Next in the list comes Dainty Doris. "Dainty" is truly the word that describes her, and each time she comes to Woolwich she turns up daintier than ever. Her rendering of the popular number, "Avalon," was greeted with great applause, and she also delighted the audience with "Nobody Knows."

Harry Hemsley mimicked cleverly, to the great enjoyment of everybody present. Johnnie apparently has grown naughtier than ever, and little Winnie was still the charming little niece. He, too, had a great reception. Then we were treated to a novel turn by Jack Kellino. His make-up and "business" were very funny, and he carried the audience with the humour of his song, "Rags, Bottles and Bones." His work on the xylophone came in for hearty applause. It was a great surprise to find melody emanating from the interior of what apparently was a tinker's barrow, but as soon as Kellino got the sticks to work it was a pleasure to listen to his playing of a medley of operatic numbers.

The Two Ascots entertained us with their inimitable mixture of anecdote, song and dance. The lady presented a charming picture, and the house gave them the reception they deserved. The big man of the Three Walkers was "some" strong man. The ease with which he lifted first one and then both of his colleagues all over the place was wonderful. Will Collinson, in his sketch, "'Enery's 'Oliday," presented a revised "chapter of accidents" such as might be found in a small family when they suddenly decide to go to Blackpool for three days. His efforts to pack a trunk kept the house in the heartiest of laughter. He was ably assisted by other members of the company. The excellent bill was completed by Maggie Carr, who made excellent use of her admirable voice and her equally admirable banjo.

STRATFORD EMPIRE.

Lew Lake's musical comedy, "Pretty Peggy," is the great attraction at this house this week. Charles Austin, as the inimitable Parker, keeps the audience in roars of laughter the whole time he is on the stage. Miss Betty Marshall as Peggy dances and sings to the delight of the whole house, while Miss Maudie Vera as Lady Babby does excellently. Indeed, the whole company, which is a large one, works splendidly, with the result that the show is a tremendous success.

SOUTH LONDON PALACE.

There is the usual well varied programme at this London-road house this week. An amazing act is that presented by Okito, a Chinese illusionist. His most striking success is where he apparently defies the law of gravitation by the aid of a large brass ball, which he keeps suspended in mid-air without any visible means of support, and which follows his outstretched fingers any way he wishes.

A turn which was thoroughly appreciated was that of Miss Maud Hughes, a soprano with a wonderful range. She gave two numbers, "Roses" and a new ballad, "I'm Coming Home to You," the latter having a charming refrain. Garnet and Verena present a delightful dancing act, skilfully executed.

Winter and "Bunny" are a novel couple in their quick-change interlude. "Studies in Contrast," in which they depict the difference in the gentle art of love-making in the Victorian era and nowadays. They gained hearty applause. Niotna is a gentleman who apparently likes falling about, and the more he tumbled the more the audience laughed. He provoked the greatest merriment. Some capital character studies are presented by Mr. Wilfred Burnand, and Mr. Barrie Seddon's burlesque impersonations were much enjoyed. A musical treat is provided by Mr. Roman Jackowliev, a Russian violinist virtuoso, and praise must be awarded for the delightful piano accompaniment of his lady partner, Miss Ellen.

HAMMERSMITH PALACE.

The excellent programme here this week includes Kate Carney, the popular comedienne, who was in excellent voice, and was heartily applauded for "I Gave All My Money to Dear Old Pals, and Now I'm Stoney Broke." Then followed an artistic character sketch of two old people on a seat in the country road, "Old Friends, New Friend," in which Miss Carney enacts a dear old lady. The number closed in a picturesque set of a caravan and gipsy camp, in which Kate sang "I'm a Romany."

The four Clovelly Girls give a clever club juggling act. Marion Vallance contributed some very popular old ballads, "Caller Herrin'," "Angus MacDonald," and as an encore, "Comin' Through the Rye." Jack Straw gave a capital sailor song, "No More Bobbing About the Ocean." Rob Wilton, who has a fine fund of quiet humour, made good in "I a Detective," and was well supported by Miss Florence Palmer. The Lawrence Wright's Ensemble were seen in a delightful musical act, in which Miss Dorothy Huxtable contributed a fine violin solo. They have two good numbers, "Plaything" and "I'm Coming Home." Miss Gertrude Kaye and Mr. D. Richards have excellent voices, and Mr. F. Rowland-Tims, F.R.Co. did valuable service at the piano. Popular Dusty Rhodes gave a capital vocal medley discriptive of a day's excursion, and as an encore "The Policeman's Opera." He was in excellent voice. A good finish to the programme was Bert Lloyd's "The Get Away," an interesting incident in crook life. The piece was well played by all concerned

LONDON, SHOREDITCH.

Alpho presents his latest ventriloquial success, "Tinker the 'Tec," here. His ludicrous lay figure is Tinker, who deputises for his celebrated detective, Mr. Blake, and gives him advice as to the remedy for matricidal tendency on the part of his wife. This delicate situation is drolly diagnosed by Tinker. It appears that a limerick caused all the trouble, and this perspicuous person prescribes for his complaint in song about his girl Lil in "If My Dreams Come True," while Alpho slumbers peacefully in his chair. This act was very well received. Bob Cass and Murray Christie as a white man and a coloured comedian in the duet, "My Boy, You Ain't Heard Nothing Yet," introduced a droll telegram episode, and their cross-talk is highly diverting. Bob Cass then proves that rag-times such as "Swanee" are derived from classical melodies in a brilliant pianoforte effort showing their gradual evolution. A pretty duet of Georgia, and an eccentric dance by Murray Christie, the darkie, find great favour with the audience, and are heartily applauded. Elsie Bower (and a piano) is a charming and sprightly comedienne, and in her version of "The Spider and the Fly" she gives a very bright and exhilarating contribution. Her selection from "Il Trovatore" is delightfully rendered, and gives great pleasure to the listeners. For an encore she gave a spirited rendering of "By Jingo," which was much to the taste of the audience. This turn was most successful by reason of its brightness and versatility.

Little Hazel, the tiny, twinkling star, gives her ditty, "The Piccanninnies' Paradise," and dances neatly. The Eight Melody Girls in "Waiting to Welcome Me" are seen in an effective turn, and in other song items the leader excels, whilst the dancing pair are extremely graceful and agile. John Pastor and Madge Merie, the tumbling fiddler, with his singing and dancing partner, provide a lively turn with fresh examples of musical tricks, and their remarkable gyrations are much appreciated. Harry Claff gives a striking and picturesque episode, "An Arabian Night," assisted by Miss Winnie Wager, and sings remarkably well. Tom Leamore is a favourite, and his ditty, "Beer" and "That Little Back Room of My Own," are much enjoyed. Selig and Hart, with a little brown hat; and Joe and Willy, "that's all," complete.

QUEEN'S, POPLAR.

There was a hearty reception on Monday for Mr. Jackson Owen's revue, "A (K)Night of the Garter," written by Mr. Owen and Alfred Shaw, with music and lyrics by Caffyn Baxter. It is a capital show, full of fun, melody and brightness, and much of its success is undoubtedly due to the performance of Mr. Owen, a most resourceful comedian. There are several humorous scenes which create hearty laughter, a particularly good one being a musical disorderly room. Mr. Ernie Maybury, as Walter, has a good voice and style, and his duets with Miss Elsie Embro, who acts and sings pleasingly, provide many enjoyable moments. Miss Mona Frewer, as Olive Marsden, acts excellently, and her song, "By Loo," with the chorus, is quite a captivating melody, and suits her admirably. Miss Nita Van Bienne is very dainty and sweet as Vera, the maid, and besides her various songs and dances she gives an excellent rendering of "The Baccarole" on the 'cello. Mr. Billy Fiman gives a capital performance of Colonel Chutney and is invaluable in the disorderly room scene, and able assistance is rendered by Mr. Alf Shaw as Armstrong. The dancing of The Eight Sunrays, particularly the speciality dance at the opening of the third scene, contributes considerably to the success.

Julius Darewski.

We are advised by Mr. Darewski that Bart and Edie, who have just returned from South Africa, are due to open for a season at the Paris Alhambra, and at the same house Ristori and Partner will play a season next month. Nora Blaney and Gwen Farrar, who commence their third tour of the Stoll circuit shortly, have been obliged to refuse West End offers for productions owing to existing variety engagements.

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NEW HIPPODROME, WOLVERHAMPTON.

OPENING BY THE MAYOR.

Wolverhampton's only music hall reopened its doors on Monday last, under the name of the Hippodrome. The Empire is a thing of the past, and in its place there is a theatre which, for comfort and convenience, both as regards artists and patrons, will compare favourably with any in the provinces. To this end many structural alterations have been made. An entirely new and up-to-date stage of 11in. oak, with all necessary traps, has been provided, the dressing rooms have been plastered, and new composition cement flooring put in, also a hot and cold water service to each room, together with an exhaustion plant to give the best of ventilation. The pit has been abolished, and there are now three grades of stalls. In place of the pit bar is a handsome lounge bar. The whole of the stalls and circle have been reseated and recarpeted to match the colour scheme, which is Oriental, in keeping with the architectural construction of the building.

A handsome booking office has been installed in the foyer of the hall, where it will be possible for a patron to obtain a reserved seat for either stalls or circle without extra charge.

The scheme of electric lighting should give entire satisfaction to those in front or behind. Inverted "Jazz" silk shades have been placed on the ceiling lights, and those hanging from the two tiers, the effect being very beautiful. All the remaining lights have inverted alabaster globes.

Mr. Bertie Crewe is the architect, with Major J. C. Derham as his chief assistant, and the general contractor is Mr. F. G. Minter, of Putney.

Praise must be accorded to Mr. Stanley C. Mayo, the local stage manager, from whose suggestions many of the excellent alterations behind the scenes have been carried out.

Mr. Bertram J. Seabrook is the new resident manager, and he has for assistant Mr H. W. Playford. Mr. J. Russell, late of the Grand Theatre, Birmingham, is in charge of the orchestra.

The hall was formally opened at a private view on Monday afternoon by the Mayor of Wolverhampton (Councillor J. Thompson), accompanied by the Mayoress, many prominent townspeople being present.

In the evening Mr. Harry Day's company, in the revue, "Patches," delighted crowded houses, and the Hippodrome promises to be one of the most successful halls in the provinces.

Ernest Vincent.

Mr. Ernest Vincent, who for the past year has been manager and stage director with Harry Stingsby's "Oh, Laugh" company, is very popular with all concerned, and the company is certainly one of the happiest on the road. Prior to joining "Oh, Laugh" Ernest was for three years with "Odds On," and was with "Extra Special" at the Kingsway and on tour for three years. Other shows and managements he has been connected with include "Over the Top," with George Carney in "The Fight Prizer," with Jack Hart in "Ever Been Had?" Frank Rubens, and Edward Marris.

"SPANGLES" AT NEW CROSS EMPIRE.

A riot of colour, good music, pretty dresses, and uproarious fun, "Spangles" was presented for the first time in London at the New Cross Empire on Monday evening. It can best be described as a "potpourri," with excellently arranged scenes following each other with incredible swiftness. Harry Day is the presenter of these fifteen Spangles, the lyrics by E. Melvin and music by J. A. Tunbridge. Charles Henry is responsible for the staging. Following a "disturbance" by the Syncopated Jazz Five, the house settled down to enjoy the feast of fun and merriment to come. A winter resort, with a bevy of pretty maidens in grey and white as chorus, served to introduce Mr. George Clarke on skis. With Miss Isabelle Dillon, he carries the bulk of the fun-making on his shoulders, and the roars of laughter at his witticisms testified to the way in which his efforts were appreciated. "A Co-operative Store," in which Walter Newman was the grocer, Miss Josie Howard his wife, and Ivy Dewey and Gerald Osborne customers, went with a swing, the topical hits scoring at a fast pace. In "A Future Suburb" George Clarke and Isabelle Dillon gave a very funny motor sketch. This scene was set very prettily, and some excruciatingly funny business with a collapsible staircase kept the audience rocking. Then came "A Bolshevik Drama," "explained" by Walter Newman. This was followed by "A Toyshop." The antics of Geo. Clarke as a precocious boy, and Isabelle Dillon as the girl, were very funny in this. "Spangle" No. 8 gave Gerald Osborne and Ivy Dewey an opportunity for a song, "The Cottage of My Dreams," which went well. Much fun was got out of the endeavours of a shopper loaded with parcels endeavouring to get into a telephone box on a Tube platform, which was Spangle No. 9. Then ensued a very funny scene in a telephone exchange, in which George Clarke was a number mixed par excellence. A very pretty scene for Spangle No. 11 was called "Valentine," which was heralded by a dance of nymphs and a speciality dance by Dolores and Pietro, and a duet, "Seek St. Valentine," by Ivy Dewey and Gerald Osborne. Another funny "explanation" by Walter Newman served for Spangle No. 12, and he "told the tale" very well. No. 13 "featured" a boudoir, and was an hilarious piece of fun. An intruder (Geo. Clarke) gets into the wrong flat, occupied by a romantic actress (Isabelle Dillon) of the Lady Macbeth type, and the business which followed made the audience rock with laughter. Then came, as "Spangle 14," another interruption by the Jazz Five, and as a "finale" a Georgian scene of splendour, pretty costumes, and good dancing, designated "A Fruit Salad."

The revue was a success in every way, and great credit must be given to all concerned in its production.

"Nothing Doing."

We understand that the fact that communications for Mr. Cyril Dunp, principal comedian in "Nothing Doing" company, are advertised as to be addressed to Mr. Harry Ray, has given rise to some misconception. "Nothing Doing" is, of course, the production and property of Messrs. Stanley May and Marshall Walls.

THE QUAINTS. AT THE HACKNEY EMPIRE.

The Quaints are appearing at Hackney Empire this week in their humorous and exhilarating entertainment. After a lively explanatory introduction by five of the party, a beautiful backcloth is disclosed, and a brief but brilliant dance, "Oh! Mr. Moon Up in the Sky," is prettily rendered. This is followed by some pleasant patter and sentimental musing in reference to "Pierrotland." A comic song scena, "A Chance for the Empire," shows the delights of 'bus-riding, and a visit to the cinema. The tale of the little boy who wanted to be a hero is full of comicality.

The song scena at the village hostel, "Jolly Country Lads Are We," is a capital character sketch of yokel life, recreation and reminiscence.

"I Will Give You the Keys of Heaven" is a pretty and fanciful sketch, and it has an appropriate and pleasant ending in the fair one's acceptance of "the keys of his heart." "Our little pigs" prove most entertaining in the recital of their habits and uses as sung by the male trio. "The Little Boy and the Big Bath Bun" is another very amusing item, and the eventful journey to Manchester is a scream throughout. A gollywog dance trio expounding the parental interference with a pair of turtle doves is followed by a typical Somersetshire song most quaintly sung by the company, which concludes this most enoyable turn, notable for its refinement, brightness, and mirth.

INTERESTING EXHIBITS AT OLYMPIA.

Several of the stands at the "Daily Mail" Efficiency Exhibition at Olympia are of particular interest to the profession. The Automaticket, Ltd. (Stand 157) exhibits the "Automaticket System." From a metal plate, set in a table, tickets are ejected by the mere pressure of buttons, and a register records the number sold. This machine, which has a great vogue in America, is suitable for cinemas, music halls, theatres, circuses, concert halls, skating-rinks, dancing halls, &c. The firm also undertake to make and print the tickets. It has, we understand, already been installed at the Palais de Danse and the Stoll's Picture Theatre.

At an adjacent stall the National Cash Register Co. show an electrically operated "Straight," or "Stub," Ticket Printer. This machine actually prints the tickets from a roll and delivers them from a species of ejector. A register records the number sold of each denomination.

Cinematograph Projectors.

Some of the latest examples of cinematograph projectors are on show at the stand held by the Beck Cinematograph Manufacturing Co., which is also responsible for the complete cinematograph installation in the Minor Hall. Looking at some of the apparatus on show at Beck's stand, one marvels at the heights to which this form of mechanism has been raised.

Alexander Prince.

Alexander Prince, with his concertina, commenced his London season at the Hackney Empire last week, and did exceedingly well. This week Alex. is at Chiswick, and after playing the rest of the Stoll halls in town he will open on the Moss Tour at Sunderland.

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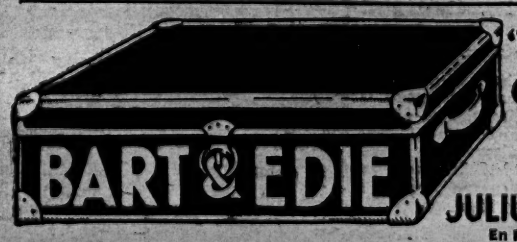

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SONGS AND SINGERS.

B. Feldman & Co.

Florrie Forde, whose pantomimes are still running merrily up north, says "Open Your Heart and Let the Sunshine In" is the biggest chorus number she has worked since "Old Bull and Bush."

Liane D'Eve continues to score with "Oo La La Wee Wee."

Euston Palace last week staged a great many singers of Feldman songs, including Wardini in "Across the Still Lagoon" (a fine effort), Elizabeth Hyde (following her pantomime success) in "Let the Rest of the World Go By," Tom E. Farley, playing "Oo La La Wee Wee" and "Bubbles," and Cass and Christie in "You Ain't Heard Nothing Yet."

Alice Hollander and Fred Wynne introduced a new act at the Metropolitan last week. It proved a great success with "Bom Bom Bom Bhe," a big vocal hit. Pierce and Rosslyn are keeping up their fine reputation, "Let the Rest of the World Go By" and Far Away in Honolulu" being their big numbers just now.

Martin and Castle make a success of "I Want Some Love" and "Fuzzy Wuzzy Woo." Isa Wise, who has proved her musical worth as a ballad singer, is now making equal success in chorus songs, her working of "Open Your Heart and Let the Sunshine In" and "Oh, What a Difference the Navy's Made to Me" being very attractive.

Master Stanley Wood is appearing in a "Bubbles" scene at "The Butterflies' Ball" (produced by Clarice James) at the Brighton Dome. The ball is in aid of the funds of the National Institute for the Blind, and Mme. Edith Welling will sing "I'm Forever Blowing Bubbles."

Irene Magley and Monty Wolfe have a quartette of Feldman numbers which they handle in accomplished style. The numbers are "For the Two of Us," "Rose of Bloomsbury Square," "Make Hay While the Sun Shines in Virginia," and "If It's the Woman Who Pays, Why is the Man Always Broke?"

"See You Later" revue has Albert Edwards and Lily Soutar in "Let the Rest of the World Go By"—a vocal triumph—and Olive Weir equally attractive in "Bom Bom Bom Bhe" and "Oh, What a Difference the Navy's Made to Me."

Robert Kent says "Open Your Heart and Let the Sunshine In" is such a "lilty" song that it takes on everywhere. It is featured by Mr. Kent's "Uniques," and also in his "Babes in the Wood" panto. Clifford Reade says "Let the Rest of the World Go By" is one of the most successful songs he has ever handled, and he is of opinion that it has secured him numerous contracts.

Star Music Co.

The Star Company have just issued a fine selection of new numbers for the coming season, and artists should make a point of calling at the firm's professional department to hear them demonstrated. In addition to the enormous success in innumerable pantomimes and revues of "Cupid Plays the Dickens With Us All," "If We Found a Little Corner in this Great Big World," "What Would the Wife Say, Mr. Sawyer?" "There's a Little Bit of Devil in Ev'ry Little Angel," "Why Did You Teach Me to Love You?" and "Your Wonderful Heart of Gold," Dan Bros. and Sherry are featuring "Oh! That Baby o' Mine" this week at the Palace, East Ham. Millie Jillson, at the Empire, Chatham, is singing "The Rose of Alabam" and "Cupid Plays the Dickens With Us All." The Michaeloff Trio are continuing their success with "Your Wonderful Heart of Gold" at Collins's, Islington. Madeline Loys, at the Hippodrome, Liverpool, and Bond Rowell, at the Empress, Brixton, are also doing well with this delightful ballad.

A report to hand from South Africa says: "At the Tivoli, Cape Town, Jen Latona tops the bill, and is a firmly established favourite. She received a fine welcome, and gave of her best, including "There's a Little Bit of Devil in Ev'ry Little Angel." The Gresham Singers are very successful at all their engagements with "'Twas an Old-fashioned Love Song," and Betty Barclay and George Glover continue to feature "If We Found a Little Corner in this Great Big World."

Lawrence Wright Music Co.

The new Horatio Nicholls' ballad, "Omaha," although only issued a few weeks ago, will undoubtedly be an outstanding success of the year. Every artist who has taken up this number has made a pronounced hit with it. It is being featured this week by Miss Marie Lawton, who is making an enormous success with it at the Granville, Walham Green. Roxy la Rocca reports big success with it from the Coliseum, Glasgow, while the Ilott Quartette at the Palace, Burnley, and Southwood and Lady find it one of the most successful numbers they have yet produced. The latter act is this week playing the Hippodrome, Manchester.

"The Memory of a Song," another Horatio Nicholls' ballad, which will undoubtedly be a big number this year, has been taken up by Miss Ina Hill, who scores heavily with it at the Palladium this week. Miss Jane Croft, at the Hippodrome, Poplar, also makes a big hit with this number. Wardini produced it at the Palace, Chelsea, this week and created great enthusiasm with it, as also did Miss Alice Lilley at the Palace, Bradford, and Miss Madeline Loys at the Hippodrome, Liverpool. This number is also a big success as featured by the Lawrence Wright Ensemble at the Palace, Hammersmith, and the Horatio Nicholls' Five at the Granville, Walham Green.

Talbot O'Farrell is featuring "The Lisp of a Baby's Prayer" at the Empire, Liverpool, this week. Talbot is firmly convinced that thi snumber wil loutrival his big success, "That Old Fashioned Mother of Mine."

Francis & Day.

At the Whiteley Ball at the Royal Opera House, Covent Garden, on the evenings of Thursday and Friday of this week, Corelli Windeatt's orchestra will play, among other noted pieces, the following outstanding favourites for the delectation of the dancers: "That Naughty Waltz," "Sweet and Low" waltz, and "Sirens" valse; "Oh, By Jingo!" "Somebody," "Tents of Arabs," and "Swanee" one-steps; and "Kismet" and "I'm Getting Tired of Playing Second Fiddle" fox-trots.

Among the most sought-after songs of the house just now may be mentioned the following, which, in the hands of foremost artists, have everywhere been hailed with satisfaction: "Lonesome," sung by Doris Ashton, Jean Andrews, Lucille Benstead, and Ouida Macdermott; "Daddy, You've Been a Mother to Me," Ethel Castaldini's great hit at the Empire, Swansea, this week, and sung also with the greatest possible success by the Two Rascals and Fred Morris at their respective engagements; "Rose of Virginia," sung by Scot Gibson, Clarice Mayne, Elsie Prince, Norah Delany, Erne and Chester, and the Dainty Danes; and "There's No Rise in the Price of the Sunshine," sung by Ernest Hastings, Odette Myrtil, Lilian Barnes, Sybil Arundale, and others.

At Poplar last week Fred Curran, who is billed at Kilburn this week, made a tremendous hit with William Hargreaves' trenchant chorus song, "We've Won the War!" which has just been issued in popular form by the firm.

In Lew Lake's musical comedy-drama, "The Far East," now at the Metropolitan, the following are utilised with considerable success: "Smiles," "Indiana Moon," "Voices From the Minarets," and "Oh, By Jingo!"

At the Portsmouth Hippodrome the Versatile Three are loudly applauded for, among other of the firm's songs, that striking song, entitled "Any Time—Any Day—Anywhere."

The dulcet voice of Mme. Ina Hill has at all the gifted artist's engagements been heard of late in John Openshaw's ballad, "Write Me a Letter From Your Garden." Miss Hill is this week on the bill at the London Palladium.

G. Ricordi & Co.

"Dear Old Pal of Mine," the song for everyone and everywhere, is being sung all over the country, and is being taken up by many singers and music hall artists, its never-failing sentiment making an irresistible appeal to audiences. This number, we are informed, is to be Messrs. Ricordi's "piece de resistance" for Warriors' Day, and should be heard on every platform and stage.

"If I Were as Young as You Are! (Twenty-one and Thirty-three)"—a dainty vocal duet, by Warwick Pryce, sung formerly by Miss Muriel George and Mr. Ernest Butcher, is shortly to be heard again, and is attracting many concert artists to Messrs. Ricordi's colossal and varied catalogue.

THE CORPL. THOMAS FUND.

The above fund, which is now closed, amounts to £416 3s.

Sums received since our last issue include £2 to be added to the collection made by Mr. Forest Tell recently at the Vaudeville Club, and £5 from Mr. Nelson Keys.

Subscription List.

Already acknowledged	£408	10	0
Per Mrs. John Hayman: (10th collection).			
Mr. Nelson Keys	5	0	0
Two Interested Old Ladies ...		10	0
Vaudeville Club (per Mr. Forest Tell) (additional)	2	0	0
Eric W. Stephens (5th instalment)		3	0
	£416	3	0

In an appreciative letter Corporal Thomas writes:

"Words cannot express my thanks to you for the kindness you have shown me in allowing such valuable space in your paper for the appeal on behalf of myself.

"I really don't know of any other paper that would have allotted the space, week after week, like you have so generously done (from the first week in October until February 23), and I feel sure that it is due to your generosity that the fund has steadily grown. I can only hope that in the near future I shall be able to thank you personally for your kindness and for the way in which you have worked on my behalf."

Mr. Thomas has also addressed a letter of thanks to Mrs. John Hayman, who has personally collected over £200 for the fund. In the course of his letter Mr. Thomas says: "Before the fund closes I should like to take the opportunity of thanking you for your kindness, also for the way in which you have worked so hard in my behalf. Week after week your lists have appeared in 'The Era.' Life seems brighter to me in consequence, and the greatest thanks are due to you."

MISS TEDDIE BUTT.

At the Coliseum, Glasgow, last week, Teddie Butt was again called upon to deputise for Fred Barnes, who was appearing as Robin Hood It is a unique experience, surely, for a lady to appear, in place of a male member of the company, and Miss Butt fully deserved the hearty reception accorded her at the two performances last Wednesday.

[Photo., Paterson, Glasgow.

MISS TEDDIE BUTT.

The popular artist was personally complimented on her success by Mr. Neil Kenyon and Mr. Fred Barnes.

CHELSEA PALACE MATINEE.

By permission of the directors, a matinée took place at the Chelsea Palace on Friday last, in aid of the Islington Maternity Home, many well-known artists giving their services. Miss Madge Titheradge finely recited the late Frank Deprez's "Lasca," and Lady Tree greatly pleased the audience with "The Little Hatchet Story," Miss Violet Loraine delighted the crowded hall with selections from her repertoire. Miss Carlotta and her pupils gave two graceful and novel dances; Mons. Pierre and Mlle. Morena also provided some capital selections of ball-room dancing. Mr. James Carew and Mr. Owen Nares respectively won hearty applause for their interesting recitations, and Mr. Arthur Prince caused hearty laughter with his famous figure, "Jim."

The novelties comprised the "Life of a Leaf," a ballet partly founded on Ella Wheeler Willcox's famous poem. The transitions of the leaf in the different seasons of the year were vividly depicted by the clever artists from the Mayfair School of Dancing; and the arrangement and design by Flora M. Fairbairn call for hearty commendation. Lilian Morris as the Chief Leaf, Audrey Ashby as Summer, Maureen Anderson (Sunshine), and Eileen Crawford-Anderson (King Frost) danced delightfully.

The second novelty was a ballet pantomime, descriptive of "A Doll's Romance," in which the Mayfair School of Dancing again provided a charming entertainment. Lindoff's music was well interpreted, and the artists all vied in showing their excellent miming.

During the afternoon Mr. J. Norman Berlin, the popular manager, brought forward Lady Grant, who thanked the artists, the audience, the management, and Miss Lilian Braithwaite (in charge of the programmes), and announced that the result of the matinée was the handsome sum of £250.

Commencing his stage career at the early age of seven, when he organised his own concert party, Cyril Dunn, who made such a big success in town recently at the Metropolitan in "Nothing Doing," gained much of his experience with the Ray Bros. in various productions and revues for over six years, joining the present show about a year ago. Cyril has received many tempting offers from West End managers, but is unable at present to entertain any further engagements, as the present show is booked right through the year, and will be seen in town again next June on the Syndicate tour.

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THERE'S A REASON
FRANK PARISH AND PERRY
Eccentric Concertina Dancers And Jumping Marvels

Now playing Keith Circuit, opening at Palace, New York. Returning in May next to open in C. B. Cochran's West End Production at the Oxford Theatre or London Pavilion.

BENEFICENT ORDER OF TERRIERS.

ANNUAL GENERAL MEETING.

The Annual General Meeting of the Beneficent Order of Terriers was held on Sunday evening, the President, Albert Voyce, being in the chair. Amongst those present were the following:—Walter Norman, George Wisdom, Howard Ward, Joe Adkin, Billy Hale, Charles Clark, William Welsh, Captain De Villiers, Ernest D'Almaine, Tom Maxwell, J. Goodin, Dick Sutherd, Harry Fields, Arthur Dainton, Charles Grantley, C. Yettmah, Tom Fagan, Fred Hughes, and Arthur Were (Secretary). Letters or wires regretting absence from this meeting were received from Bruce Green, Past President, Bros Obo, Jack Lane, Lecardo Bros., Eddie Gray, Charles Levardo, Roy Geraldo, Syd Walker and others.

After the Secretary had read the notice convening the meeting, the minutes of the last annual general meeting of the 13th February, 1920, were read and confirmed.

On the proposition of Walter Norman, seconded by Captain De Villiers, the balance sheet and report was adopted.

A resolution proposed by Walter Norman, and seconded by Captain De Villiers, "That no foreigner, excepting American-born subjects, be eligible for membership," was carried unanimously.

Howard Ward proposed, seconded by Billy Hale, "That in view of the small attendance during the months of June, July and August, the kennel shall only meet on the first Sundays in each month."

An amendment, proposed by Captain De Villiers, seconded by Joe Adkin, that the kennel meet on the first and third Sunday, was carried.

A proposal by Joe Adkin, seconded by Tom Maxwell, to start a Paying-in-Club was lost.

Howard Ward and William Welsh were appointed scrutineers, and duly announced the election of officers for 1921:—President, Captain De Villiers; Vice-President, W. H. Atlas; Hon. Treasurer, Jim Obo; Hon. Auditors, George Cooper and Walter Norman. Ben Obo and Arthur Gallimore have already been appointed Trustees.

A hearty vote of thanks to the Past President and Officers, followed by the usual vote of thanks to the Chairman, concluded the meeting.

The election of officers for March will be held on Sunday next.

"AN APRIL SHOWER."

Sketch, by Edgar Allen Woolf and Alexander Carr, Produced for the First Time in England at the Empire, Leeds, on Monday, Feb. 14.

Jacob Goodman	Alexander Carr
Irma	Sybil Hook
Leon Steinfeld	Willis Claire
Wolcott	"Bubb" Massey

Alexander Carr and his excellent company presented at the Empire, Leeds, last week, a capital one-act sketch, "An April Shower," produced for the first time in this country. The title has its origin in the sale of an old umbrella during an April deluge, which ultimately proves the foundation of a successful business for the owner, Jacob Goodman (Alexander Carr), who, in the interests of a niece, for whom he has great affection, sacrifices his own happiness. The theme is handled deftly and the action cleverly natural, whilst Mr. Carr's superb characterisation of the self-sacrificing Jew is exceptionally convincing. Mr. Carr is ably supported by Miss Sybil Hook, Willis Claire and "Bubb" Massey, and the sketch, judging by its Leeds reception, is assured of success.

THE LATE CHARLES GODFREY.

TO THE EDITOR OF "THE ERA."

Sir,—Now that honour is being accorded in very high places to some of the present-day shining lights of the variety theatres, and the element of incongruity has been, presumable, "scotched," if not "kilt," entirely, I think it is opportune respectfully to enquire if a memorial of any kind has ever been instituted by the music hall world to the greatest actor-vocalist of his time—and many other times, I imagine—Charles Godfrey.

When, as I hope to, I put my memories together for public use presently, all being well, I shall deal at greater length with the subject than the present occasion warrants, as I had a personal friendly acquaintance (limited, it is true, to song business), and, indeed, wrote one or two little things that he performed.

I suggest that a sculptured memorial of Godfrey, in some suitable location in London, similar, in its modest, lesser degree, to the actors' and actresses' statue memorial to Irving, and an annual competition in vocal acting, bearing Godfrey's name, would do something to show the world that the music hall performers of England are not unmindful of their departed great.—Yours faithfully,

HARRY DYMOND STUCKEY.

London, W. 10.
Feb. 7, 1921.

ARTIE

(THE CHAMPION WHITE DRUMMER)

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VACANT—MARCH 7, 14.

Apply direct HORACE HUNTER, 165, Westbourne Grove, W. 11, or De FRECE AGENCY, 18, Charing Cross Road.

"THE WIDOW AND THE MOTOR CAR."

Humorous Sketch by Fred Monckton. Produced at Olympia, Bulwell, on Thursday, Feb. 17.

This capital little sketch concerns the escapade of a gay young widow, Anastasia Fewlove, who has planned, through advertisement, to capture another husband, and a certain Jack Meadows, the owner of a motor car, which he is anxious to sell. The scene is laid in Anastasia's flat, where she awaits the coming of one of her correspondents with whom she has arranged an interview. Meadows has a prospective buyer for his car, a lady who resides in the same block of flats, and in keeping his appointment with her, is directed by the porter, in mistake, to Anastasia's room. Their subsequent conversation only adds to the mystification of both, but the misunderstanding is eventually cleared up. Mr. Monckton has written some smart and amusing dialogue, which created much hearty laughter. The two parts were excellently played by Mr. and Mrs. Monckton, who both displayed a keen sense of humour, every point telling. They are to be congratulated on a very diverting performance.

FINSBURY PARK EMPIRE.

Several features of distinction mark the programme here this week. Some new songs and compositions are given by Jay Whidden, the versatile violinist, entertainer, and composer, and his playing of the violin in particular earned him an ovation. As a burlesque comedian Hal Wright found great favour, and his many humorous turns are all good. Johnson Clark (ventriloquising on "Hodge, the Yokel") was a great success with his merry jests and repartee. Bert Terrell, the Dutch comedian, in featuring his latest success, "Silvery Moonbeams," introduced in the programme a dash of capital comedy, and he, too, was much applauded.

The famous Sutcliffe Family, Scotland's versatile and popular entertainers, gave of their best in dance, song, bagpipe music, and pretty gymnastics, the scene being laid at that truly Scottish old place, Braemar Castle. Jack and Evelyn, in their latest nonsense "Episodes," and Susie Marney, the chorus comedienne, contributed some pleasing numbers, and Winifred Ward, the immaculate boy, was a great favourite.

Mr. A. A. Felton, who was a London advertising contractor, and well known in West End theatrical circles, died at his residence in Hastings on the 30th ult. The deceased gentleman underwent an operation four months ago, but has never regained his health. The funeral took place at the Borough Cemetery, Hastings.

Southern Counties Cycle Union.

The cycling track-racing season will be opened by the Southern Counties Cycling Union with their annual sports meeting at the Herne Hill track on Good Friday, March 25. The programme that is now in course of preparation will be entirely confined to cycle events. One of the chief competitive items will be the contest for the new trophy, value 75 guineas, presented by Sir Walter de Frece, M.P., and Lady de Frece. Negotiations are pending for two international events of exceptional interest, full details of which will be shortly announced. In addition, a varied list of novel handicaps and races is being prepared.

PALACE

W.

Next Week

DU-CALION

PERSEVERING PURVEYOR of PRICELESS PUERILITIES

Many thanks for American offers, but am almost completely booked up in Great Britain for next four years, thanks to the activity of PERCY REISS, National Variety Agency, 18, Charing Cross Road, to whom address all coms.

PERFORMING ANIMALS AND CRUELTY.

TO THE EDITOR OF "THE ERA."

Sir,—While glad to find that you give space in your columns to the question of the desirability of "performing animal" turns, and make editorial comment on my article in the "Anti-Vivisection Journal," I venture to suggest that in that comment the points raised in my article are not answered.

I submit that Mr. Ginnett's evidence as to the training of refractory horses in order to render them fit for military service has no bearing whatever on the training or performance of animals for the public stage.

Also I hardly think the paragraph is intended to be taken seriously which suggests that, in condemning public exhibitions of performing animals, one must logically condemn as "a little tyrant" the child who rewards with a lump of sugar the simple tricks of a pet dog. No one would *pay* to see a dog perform so simple a trick—as time goes on tricks must be more and more complicated and spectacular if they are to attract attention, and necessarily the more complicated the trick the more difficult and painful the learning and execution thereof. I have before me at the time of writing a leaflet consisting entirely of records of prosecutions for cruelty to performing animals, and in several of these the prosecution was based, and successfully carried through, on the cruel nature of the trick performed.

Again, "The Times" of Dec. 29, 1920, brought forward another important point: "A public performance must take place at the minute; when the scene is set and the curtain rises the 'turn' must be ready. But animals are more wayward and unpunctual than schoolboys; attentive, obedient, an hour ago or to-morrow, but often not at the appointed moment. And so pain and the fear of pain are used."

You also refer to the conditions of existence for horses in circuses—but consider, these circuses only run for a short time in London, and what happens during the remainder of the year? Are not these animals transported backwards and forwards, up and down the country, shifted from place to place at least once each week and sometimes still more frequently? Dogs, again, are subject to the same conditions of constant travelling, as are also the other animals used for public performances.

As an instance of the lessening popularity of the performing animal turn, it is well within the recollection of most of us that at one of the leading variety theatres in the West End of London about half the bill was at one time occupied by animal performances—there is now no variety house in London devoting anything like this space in its programme to such turns, and I am sure it will be generally agreed that they have long since ceased to be a leading attraction at any theatre.—I am, Sir, yours faithfully,

E. J. HOLLAND,
Editor, "Anti-Vivisection Journal."

[The leaflet to which Mr. Holland refers does not consist "entirely of records of prosecutions for cruelty to performing animals." One concerns a band of gipsies, who can hardly be classed among music hall performers, and in another case a dog left in a small box at a railway station is not stated to belong to any professional artist. Other prosecutions are based upon ailments common to animals. Altogether the leaflet supplies very flimsy evidence of any systematic cruelty either in training or performances.—Ed., "The Era."]

ELSIE CARLISLE
WITH A DIFFERENT STYLE.

NEXT WEEK'S CALLS.

MONDAY, FEBRUARY 28, 1921.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR MARCH 21 NOW DUE.

ALBANY WARD THEATRES.

Note.—Rehearsal at all theatres at 1 p.m., with the exception of the Jubilee Hall, Weymouth, which is at 6 p.m. All artists must attend.

CHEPSTOW PALACE. — Carlton Fredricks' company in "The Babes in the Wood," Feb. 28, March 1 and 2; "William Kingsley," March 3, 4 and 5.

SALISBURY PALACE.—Joe Morrison's company in "The Dream Girl."

TREHARRIS PALACE.—Carlton Fredricks' company in "The Babes in the Wood," March 3, 4 and 5.

WEYMOUTH JUBILEE HALL. — The Four Elmores, Henry Fisher, Bing Kids, Walter Granby.

YEOVIL PALACE.—Martin Henderson, White and Pyke.

HARRY BAWN CIRCUIT.

EDMONTON EMPIRE (rehearsal, 4).—Siems, Harry Blake, the Avolos, the Hadens, Delvaine's Marionettes, Isolde O'Farrell and her Partner, and company as booked.

RAMSGATE PAVILION (rehearsal, 1).—The Decunas, Les Donatos, and company as booked.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Teddie Gibson.

HAMILTON HIPPODROME (rehearsal, 1).—Henry Lees presents "Jack and Jill" pantomime.

IPSWICH HIPPODROME (rehearsal, 2).—Pierce and Rosslyn, James Hunter, Smith and Walker, Marcelle De Vere, the Enzers, O'Wray and O'Dare, the Ballinis.

IPSWICH LYCEUM THEATRE.—"Fair and Warmer."

NORWICH HIPPODROME (rehearsal, 2).—Six Bros. Luck present "What Next?"

NORWICH THEATRE ROYAL.—Armitage and Leigh.

PAISLEY RINK PALACE (rehearsal, 12).—Dancing Durhams, McKinlay Millar, Rene and Renard.

PAISLEY THEATRE (rehearsal, 12).—Donald and Carson, Ernest Mitchell, McLean Twins, Jan De Martell, El Kay, Ryan and Raymond, Anna Hana.

KENNEDY CIRCUIT.

(Rehearsal, 12.30.)

DUDLEY OPERA HOUSE. — The famous Lancashire play, "The Jeffersons."

WEST BROMWICH EMPIRE.—Circus and Variety Company booked.

WEST BROMWICH OLYMPIA.—C. H.

RAYMOND world Wandering With Witty Wizardisms.

Charlton, Linder, Mellar and Marks, Tom Welby, Jenkins Bros., Maud Cook.

WEST BROMWICH THEATRE ROYAL.—Vivian Edmonds' Rep. Company.

LONDON SYNDICATE HALLS.

(See page 23.)

LONDON THEATRES OF VARIETIES. LTD.

CAMBERWELL PALACE (rehearsal, 12).—Harry Day's revue, "Patches."

CLAPHAM GRAND (rehearsal, 12).—Little Tich, Cornella and Eddy, Dusty Rhodes, Rene Ralph, Spence and Jocelyn, Syd May, Will Collinson and Co.

COLLINS'S MUSIC HALL (rehearsal, 12).—Jack and Evelyn, Barney and N. Moore, Effie Mann, Dainty Doris, Jack Straw, Adam Tomlinson, Billy Simpson, The Nicoletes.

CROYDON EMPIRE (rehearsal, 12).—Harry Tate and Co., The Poluskis, Violet Essex, Armstrong and Howarth, Marvyn and Ryde, Doc Campbell.

HAMMERSMITH PALACE (rehearsal, 12).—Winston's Sea Lions, Vasco, Christine Roy, Garadini, Phil Kaufman, Rose Cambry, Maggie Carr, Betancourt.

HOLBORN EMPIRE (rehearsal, 12).—Marie Dainton, Jack Pleasants, Tom Edwards, Fyne and Hurley, Lawrence Wright Ensemble, Bartle Quartette, Vera Wooton, Haidee's Marionettes, The Eldons.

ILFORD HIPPODROME (rehearsal, 12).—Kate Carney, Robb Wilton, Vivian Peake Sextette, Alan Shaw, Gus Harris, Harry Taft, Manoel and Francois, Bert Lloyd and Co.

ISLINGTON (rehearsal, 12).—Hal Jones in new production, "Splinters."

KILBURN EMPIRE (rehearsal, 12). — Fred Karno's "Hustle," Jose De Moraes, Takio, Gintaro, Skating Nelsons, Jack Shires.

LEWISHAM HIPPODROME (rehearsal, 12).—Gertie Gitana, Joe Elvin and Co., Duncan and Godfrey, Jane Croft, Benson Gray, Marjory Fulton, Gilbert and French, Yama Yama Troupe.

PALLADIUM (rehearsal, 11). — Maud Allan, Geo. Graves, H. M. Duprez, Vernon Watson, Wood and Court Trio, Wisto and Whyss, Three Walkers, Two Ascots.

POPLAR HIPPODROME (rehearsal, 12).—Albert Whelan, Michaeloff Trio, Witt and Stevens, Stacey and Tinney, The Brandons, Laurie Devine, Gilbert Heron and Co.

PUTNEY HIPPODROME (rehearsal, 12).—R. A. Roberts, Sammy Shields, Lily Lena, Harry Ford, Frank Le Dent, Delson Trio, Tom Edwards, Alan Raine.

SHOREDITCH OLYMPIA (rehearsal, 12).—Ernie Lotinga and Co., Marie Kendall, Jock Mills, Ben Albert, Terry Twins, The Motramos, The Vennecourts, Cycling Dormonds.

WILLESDEN HIPPODROME (rehearsal, 12).—Ernie Lotinga and Co., Gus Elen, Lily Lena, Eric Randolph, Larry Lewis, Sam Mayo, The Uniques.

WOOLWICH HIPPODROME (rehearsal, 12).—Lew Lake presents Bob Stevens in production, "Sons of the Sea."

MACNAGHTEN TOUR.

BLACKBURN. — The "Q's," Hanlon Bros., McPherson, Esa Trio, Empire Operatic Quartette, "Heart of a Jew," Videau and Kirby.

BRADFORD.—Edgar Curtis, the Gravettas, Alice Lilley, Lomax and Cissie, Duncan and Atkinson, Malcolm Neil, Delaney and Lee, Ferguson and Mack.

BURNLEY.—Roya, 3 Morellys, Ilott Quartette, Mangin and Kerbel, Sisters Dinnie, Felovis, "Idleitis."

CARLISLE.—Joseph Cheetham, Lapucci Duo, Ackroyd and Hardy, R. E. Livesey, "Monks of St. Bernard," Dorothy McBlain, Milton Bros.

HALIFAX.—Tom E. Hughes, Florence Yaymen, Sinclaris and Dalva, B. Val and Partner, Jacques Londres, Daunton Shaw Troupe, Harry Marlow.

HUDDERSFIELD.—Terry Wilson, Mullaney Bros., 3 Ernests, Vine and Brewer, Donaldson Weedon, Knight and Brady, the Mongadors.

LEICESTER.—Company as booked.

SOUTHAMPTON.—Arthur Gilroy, Edna Maude, Costa and Geo, Pharos, La Maze

RAYMOND Present Prestidigitateur

Trio, 2 Canadians, P. F. Shine, Henry Clay.

WARRINGTON. — Dan Fraser, Billie Reeves, Jess and Tony, Yamanoto and Kyoshi, Cis and E. Allen, Brothers Leo, Lena Burstow.

Rehearsal at all halls at 12.

MOSS' EMPIRES, LTD.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Sam Barton, Yvonne Granville, Fred Barnes, Waters and Morris, McIvor and Scott, Angel Bros., Rolf Slater.

BIRMINGHAM GRAND (rehearsal, 1).—The Beswick Twins, Magini, "Symphonia," Bert Errol, Les Brissons, Mike S. Whalen, Meteor Trio.

BIRMINGHAM SUMMERHILL PALACE (rehearsal, 12).—Moreton and Walsh, Ben Jackson, Tony Glenville.

BRADFORD ALHAMBRA (rehearsal, 12.15).—Hinode, Decima and Eddie McLean, John, Harry and Burton Lester, Ernie Mayne, Tom D. Newell, Beaucaire's Butlers.

CARDIFF EMPIRE (rehearsal, 1).—Lake and Barrasford, Fred Rex and company in "Three Knocks," Dan Whitley, Jack and Tommie, Sutcliffe Family, the Quaints, Hetty King.

CARDIFF OLYMPIA (rehearsal, 11).—Bros. Christo, Jessie Star.

(Will artists kindly note that the Cardiff Olympia bars the Cardiff Hippodrome, and that no variety agent has the sole bookings of the former theatre?)

EDINBURGH EMPIRE (rehearsal, 1).—John E. Conan, Roxy La Rocca, Oswald Bemand, Florence Smithson, Les Pissuittis, Fuji Family, Knapp and Cornalla.

FINSBURY PARK EMPIRE (rehearsal, 1).—Harry Dearth, Iizuka and Partner, Frank O'Dell, Andrea and Theo, Russell Carr.

GLASGOW ALHAMBRA (rehearsal, 11).—"The Garden of Allah."

GLASGOW COLISEUM (rehearsal, 11).—Bob Anderson, Sam Hilton, Ten Loonies, Four Swifts, the Villions, Abbie Mitchell and Full Harmonic Quartette.

GLASGOW EMPIRE (rehearsal, 11).—M'Lita Dolores, De Wynne Bros., Agnes Croxton, Frank Bradley and company in

RAYMOND Some Sorcerer.

"Unearthly," Betty Barclay and George Glover, Daly and Healy, Paul Gordon, Ben Banks.

HANLEY GRAND THEATRE (rehearsal, 12).—Messrs. Murray & Dawe present "The Whirligig."

HULL PALACE (rehearsal, 1).—Miss Florrie Forde's pantomime, "Robinson Crusoe," with Florrie Forde and Reg Bolton (second week).

LEEDS EMPIRE (rehearsal, 1).—Joe O'Gorman, Renee and Godfrey, Herbert Lee, Marcelle and Partner, Daisy Wood, Austin Rudd, Melody Makers.

LIVERPOOL EMPIRE (rehearsal, 1).—Malcolm Scott, the Three Coenens, Nellie Wigley, Martin and Castle, Alexander Carr and company in "An April Shower," Maria Marini.

LIVERPOOL OLYMPIA (rehearsal, 1).—Fred Russell, Dorane and Wood, Scott and Whaley, Dorothy Darlington, the Ketos, Frank Varney and Teddie Butt.

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires present the Wylie-Tate production, "Aladdin."

NEWCASTLE EMPIRE (rehearsal, 1).—David Poole, Joseph Cheetham, Wilkie Bard, Frank Benson, Three Sisters O'Hara, Omega Trio, Hanlon-Charles Troupe.

NEW CROSS EMPIRE (rehearsal, 1).—Togan and Geneva, Carrie Laurie's Juveniles, the Three Equals, Susie Marney, Harry Weldon, Liane D'Eve, Arthur Ferriss, Hector and Lalletta.

NEWPORT EMPIRE (rehearsal, 1). — Mimi, Charlie Rich, Lillian Barnes, Mayne and Sheridan, Chas. Berkeley and Nellie Turner, Alfred Leonard, assisted by Adeline Valery, Oswald Williams.

NOTTINGHAM EMPIRE (rehearsal, 1).—Geerts Bros., Alec Regan, Ray Wallace, Max Darewski, Arnaut Bros., Bernhart and Young, Four Seriense.

PRESTON EMPIRE (rehearsal, 11).—The George Edwardes Company, "A Southern Maid."

SALFORD PALACE THEATRE (rehearsal, 11).—The Clovelly Girls, Rinaldo, Wilson Hallett, King and Benson, Nelson and Nelson, Daisy Griff, Kitty Sinclaris, and Harry Dalva.

SHEFFIELD EMPIRE (rehearsal, 1).—Fred Kitchen, supported by Gladys Horridge, in "Our Home," Coram, Talbot O'Farrell, Kuming and Windsor, Claude Gardner, Warzan and his Apes, Wyn and Ivy.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Five Jocks, Paul Roey's Accordion Ensemble, Winifred Ward, Apollo Trio, Bessie Griffiths, Chris. Richards, Will Hay and Co.

STRATFORD EMPIRE (rehearsal, 1).—Harry Day presents "Spangles."

SWANSEA EMPIRE (rehearsal, 2).—"Bran Pie," with Two Bobs, &c., in cast.

VICTORIA PALACE (rehearsal, 11.30).—Billy Merson, Braneby Williams, May Henderson, Sisters Macarte, the Mozelles, the Anartos, La Veen and Cross, Florence Cooper.

RAYMOND Pursuits Plentiful.

STOLL TOUR.

(See page 23.)

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"His Little Widows."

BRIGHTON HIPPODROME (rehearsal, 12).—Musical Navvies, Gaby Revette, Niblo and Doris, The Versatile Three, Jock McKay, De Biere, and company as booked.

LEEDS HIPPODROME (rehearsal, 12).—"The Follies of 1920."

LIVERPOOL HIPPODROME (rehearsal, 12).—Dolly Victoria, Molly Butler, Elsie Gregory, Barry Burnett, Geo. Mozart, Hilda Glyder, Noni and Partner, and company as booked.

MANCHESTER PALACE.—"Jack and the Beanstalk" (last week).

NEWCASTLE HIPPODROME (rehearsal, 12).—Len Carrodus, Harry Marlow, Great Morritt, Nella Allen, Sam Mann and Co., O'Neil and Thayer, Hartley Wonders.

PARIS ALHAMBRA.—Period commencing Feb. 25, 1921: Georgel, Corn and Neil, Merle's Cockatoos, Kajiyama, Cycling Brunettes, Three Van Dammes, Terpsichore, Gabrielle Lordy, Meredith and Adnil, Zellini, Bouncing Dillons.

PORTSMOUTH HIPPODROME (rehearsal, 1).—"The Passing Show of 1920."

SHEFFIELD HIPPODROME (rehearsal, 12).—The Royal Naval Quartette, Dick Henderson, Fred Brezin, Mary Mayfren

RAYMOND Wonderful Wizard With Wit.

and Co., Graham and Cullen, The Bogannys, and company as booked.

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—Hilda Nelson Trio, Geo. Lee, "Sawing Thro' a Woman," Ruth Astor, Rorke and Bray, The Heraldos, and company as booked.

SOUTHEND HIPPODROME (rehearsal, 12.30).—"Broadway Jones."

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"Jingles."

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—Marie Lloyd, Bale Family, Marie Lawton, Tubby Stevens and Lady, Fred Holt, Rose Amber.

ALDERSHOT, ALFRED BERT'S MILITARY HALLS (rehearsal, 2.30).—The Albertian Repertory Co., "A Trip to Hawaiia" Revue Co., Lennard and Lake, Two Pals and a Piano, Pooley and Merrick, Dean and Dean, Betty and Bernard Brown, Paul Pellett, Ian Hunter, Jack Dale, Cissie Rogers, Harold Fairly, May Davinson, Rosie Crossley.

ASTON HIPPODROME (rehearsal, 12).—Horace Hunter and Co., Violet Trevenyon, Frank Powell, Two Tom Boys, Wager, Kelroy and Wyn.

ATTERCLIFFE PALACE (rehearsal, 1).—Emillion Bros., Sisters Lea, Thora, George Dundas, Jeavon and Jena, Sisters Norton.

AYR PAVILION (rehearsal, 1).—Harry McKelvie's "Tommy Trotter" pantomime.

BATH PALACE.—Pimple, Harry Bedford, Nora McCarthy, Reg. Ewen, Ruff and Tumble, Pearl Mitchell and Sister.

CHELTENHAM COLISEUM. — "Oh! I" revue.

COVENTRY HIPPODROME (rehearsal, 1).—Dream Stars, Lune and Shaw, Jim Nolan, Tom Rees, Hengler Bros., Kitty Curtis.

DUNDEE KING'S THEATRE (rehearsal, 12).—Haig Brothers and Ryan, Scott Gibson, Denise and Jan, Rich and Galvin, Cellsus, Mario Lorenzi, Mason and Bart.

FALKIRK GRAND THEATRE.—"What a Night."

KINGSTON EMPIRE (rehearsal, 12.30).—Lew Lake's No. 1 Company in "Pretty Peggy."

MANSFIELD EMPIRE.—Ernie Roma, Whiteway Four, Dnig Sen Bros., Harpe and Harper, Granby and Grant, the Robinsons, Leo Creighton.

NORTHAMPTON NEW THEATRE (rehearsal, 12).—Xuba Quartette, Mazuz and

RAYMOND Wittiest of Wizards.

Mazette, William Ellis, Four Kemptons, Leo Bliss, Dorothy Lloyd, Linton and Vince, Miller and Canning.

PENGE EMPIRE (rehearsal, 12).—Jack Cromo's "Behind the Scenes."

PETERBOROUGH EMPIRE (rehearsal, 1).—Willie Rolls, Nervo and Knox, Fenton Bros., Mlle. Alcide Capitaine, the Steppers, the Deldees, Joe and Betty Binns.

PONTYPRIDD TOWN HALL (rehearsal, 3.30).—Leon Vint presents "Three Weeks."

READING PALACE THEATRE.—Seven Bramusas, Frank Foster, the Two Comerfords, James Edison, Morris and Bella, Annie White, Harry Lowther and company.

WALHAM GREEN GRANVILLE (rehearsal, 12).—The Five Nuts, Vivian Foster, Ugar and Duval, W. B. Raby, Rene Rice, Boy Ronald, Ida Long, Bay Russell and Sophie Forrest.

TITLE ROLE "TOM, TOM THE PIPER'S SON." HAL BERT Prince's Theatre, Bristol. REEVES & LAMPORT

The Dance Mad Fiddler. FRANK **WHITMAN.** The Only Artist who has dignified the Art of Dancing and Fiddling simultaneously. Coms.—REEVES AND LAMPORT.

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PALACE THEATRE, BATH. Under The Direction of W. S. PEARCE. Communications re dates to— SOLE BOOKING REPRESENTATIVE NAT DAY'S AGENCY, Albion House, 59, New Oxford Street, W.C.1. Phone: Museum 4300 & 4301.

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In a Whirlwind of Music. CECIL AND IAN **LAW** Our latest "DON PEDRO," Francis & Day.

100% EFFICIENCY EXHIBITION Is The Best Possible Definition of **PIMPLE'S** New Burlesque "14 DAYS C.B." The revised Edition of "FATHER." PIMPLE IS FREE FOR PANTOMIME 1921-22 All coms. FRED EVANS, "TAMESIS," LOWER HALLIFORD, SHEPPERTON, MIDDLESEX. This Week - - - OLYMPIA, LIVERPOOL.

TO ALL WHOM IT MAY CONCERN.

That HORACE O'MALLEY is in no way connected at present with the act known as "DALE & O'MALLEY," having dissolved partnership with GUS DALE in November, 1920.

In a few weeks HORACE O'MALLEY will produce a single act with songs written and composed by Will Wise, Terry Sullivan and Chum Sherriff.

ROXY LA ROCCA WIZARD OF THE HARP. All Coms., JOE SHOEBRIDGE (LEW LAKE'S AGENCY)

JUNE MILLS Assisted by WM. INNES. AMERICAN SEASON. WALTER BENTLEY.

BILLY CARYLL Starring in "OH LAUGH." HERE'S ANOTHER ONE!

News from the Provincial Press. BURNLEY says:

"Humour is, of course, the dominant note, and it is admirably sustained by Billy Caryll, whose drolleries and witticisms are simply irresistible. Whether in the opening Picnic scene, the incidents at the Stage Door, the Blacksmith's shop where the Weddings are performed, or the concluding scene, the fun is fast and furious, and Billy is the pivot on which it all hangs. Whilst he is on the stage—and he is rarely off it—you have simply got to laugh. His antics as the inebriated guest are fnnny beyond description."

NEXT WEEK—WHAT HULL SAYS:

WYLIE & TATE

We thank you for our Panto. engagement.

SAILING FOR U.S.A. FEB. 26.

All future engagements for our act to be arranged through

ERNEST EDELSTEN

We wish to personally thank Moss, Stoll, Variety Controlling, D. J. Clarke, Independent Halls, and also English Artistes who helped make our stay a happy one.

NATHANO BROS.

DOC CAMPBELL The Originator of Comedy Cycling "ENTANGLEMENTS."

PARLEZ VOUS FRANCAIS?

AL'OLYMPIA.

Doc Campbell est un cycliste qui n'a jamais pu monter à bicyclette!... On a vu, quelquefois, des cyclistes cycler: on n'a jamais vu Doc Campbell se tenir en équilibre sur sa machine: les dieux le lui ont défendu!... Doc Campbell ne se résigne pas à son sort, et, malgré les chutes, malgré les pneus qui éclatent, malgré tout, Doc Campbell prétend faire de la bicyclette... Peut-être arrivera-t-il, à force de persévérance, à couvrir un tour de piste, mais cela paraît improbable. Il a beau s'accrocher à tout, tous s'accroche à lui!... Les rayons, le guidon, la selle, les pédales, semblent le poursuivre de leur haine: il ne peut se dépêtrer de la chaine, qui l'enchaîne; du guidon, qui lui entre dans le pantalon; de la selle, qui glisse entre ses jambes; des pédales, qui lui frappent les mollets; du pneu qui lui administre une fessée à chaque tour de roue... Et, malgré toutes ces infortunes, Doc Campbell garde le sourire — et l'espoir de devenir champion du monde!... Doc Campbell tentera la chance à la matinée d'aujourd'hui.

"Comodea," Paris, Jan. 16, 1921.

ALHAMBRA. — J'y ai vu un numéro excellent, Doc Campbell, cycliste comique, que je tiens à signaler. Il vient sur la scène. On a pour l'aider à faire rire qu'une échelle et qu'une bicyclette. En dix minutes, il vous expose comment toutes les précautions sont inutiles, dans la vie, quand le sort est contre vous. Il se pince les doigts, se rompt les os, tombe, s'aplatit, se prend dans tout et partout... Son visage reste souriant. Il est l'image délicieuse de l'optimiste malgré tout. Un véritable homme politique, mais qui amuse... — RENÉ BIZET.

"L'Intransigeant," Paris, Jan. 19, 1921.

Just concluded 6 weeks at the ALHAMBRA and OLYMPIA, PARIS.

Re-Engaged ONE MONTH January, 1922.

THIS WEEK **HOLBORN EMPIRE.**

FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

ABERDEEN.

H.M. THEATRE.—P., The Robert A[rthur] Theatres Co.; A.M., Mr. H. Adair Nelson.—"Rose of Araby."

TIVOLI.—P., Tivoli (Aberdeen), Ltd.; A.M., Mr. W. Lothian Gilbert. — The Four K Foleys; 'Erbert, comedian; Jack Patterson, juggler; Rene Kesslova, violinist; Charles Cardow; Munro and Wynn, in "The Char and the Star"; Six Olracs, acrobats; and pictures.

PALACE.—P., Tivoli (Aberdeen), Ltd.; A.M., Mr. A. Lamont.—Joe Fawcett presents revue, "The Moon Maiden."

Boors, The Chemists, 141, Union-street.

ACCRINGTON.

NEW HIPPODROME.—R. M., Mr. Donald C[illegible] Clark; Mus. D., Mr. J. H. Jackson.—The three Daring Reos present a marvellous flying trapeze act here. Boy Ronald introduces many new juggling feats; Frank Belton, comedian, proves very amusing; the Grenmans, duettists, harmonise delightfully; Eddie Brown, upside-down marvel, is very successful; Phyllis and Reg submit the comedy speciality, "Dixie Farm"; and Jimmy Stewart, the [illegible] at the piano, is interesting.

The Chemists, 89-91, Blackburn-rd.

ASHTON-UNDER-LYNE.

THEATRE ROYAL.—P. & M., Mr. Chas. Revill; A. M., Mr. Chas. Revill, junr.; S. M., Mr. Jno. Revill. — The popular Australian Entertainers (demobilised soldiers) are here for the week, and present a comic sketch, "Issues," and "The Dud Dream."

EMPIRE HIPPODROME (P., Messrs. W. H. Broadhead & Son; G. M., Mr. H. Winstanley; A. M., Mr. Jno. Boyle.—Mr. Fred Le Cren's pantomime, "Sinbad," is here, and is presented by a full company of artists. Mr. Harry Le Cren is the chief comedian as Mrs. Sinbad; as Sinbad Miss Ada Le Cren is smart and vigorous. Other principal parts are well cast, sustained by Miss Annie Turner, Messrs. Ted Oxo, Fred Oxo, Kitty Gannon, and others, and a fine chorus of auxiliaries.

Boors, The Chemists, 140, Old-square

ATTERCLIFFE.

PALACE.—Lessees, Messrs. Walker and Bennett; B. M., Mr. Arthur R. Walker; A.M., Mr. Edwin F. Gaunt; Mus. D., Mr. Herbert Stone.—This week's bill includes Melt and Bray, comedians; The Daros, novelty entertainers; Simple and Smart, acrobatic comedians; Allan Hanbury, "The Talkative Dame"; Hervey Bruce and Nellie Dyson, in "The Scot and the Lady Dentist"; and Les Gastons, in a smart musical speciality act.

BARROW-IN-FURNESS.

ROYALTY.—L., Mr. Hugh Robertson; M., Mr. T. W. Armstrong.—Mr. Herbert Shelley's company in "The Romance of the Rosary."

TIVOLI. — L., Signor Pepi; M., Mr. J. G. Johnson.—Knapp and Cornalla, the Sisters Doreen, Volta, Jean Gordon, Johnny Biston, the Two Acathans, and Arthur Pond.

PALACE.—L. & M., Mr. C. Finch-Hatton.—Moscadini, Evelyn Bella, and pictures.

BARRY DOCK.

THEATRE ROYAL.—P., Tours, Ltd.; M. D., Mr. Arthur Carlton; R. M., Mr. Harry Watson.—Mr. J. A. E. Malone, in conjunction with Messrs. Grossmith and Laurillard, present "Tilly of Bloomsbury," with Miss Cynthia Murtagh in the principal part.

VINT'S PALACE.—P., Mr. Leon Vint; M., Mr. H. E. Gilley.—Cribb and Shelley, the Jockey and the Maid; Billy Fern, dame and burlesque comedian; and pictures.

Boors, The Chemists, 85b, Holton-road.

BATH.

THEATRE ROYAL.—L. & M., Mr. Arthur Carlton, J.P.; R. M., Mr. Shelford Walsh; Mus. D., Mr. C. W. Hodges. — "Toto" is here for the first time, played by Mark Blow's excellent company, which includes an old local favourite in Miss Elsie Steadman in the title-rôle.

PALACE.—D., Mr. W. S. Pearce.—"The Dream Girl" has returned to Bath, and on this visit Randolp Sutton is the star light comedian of the cast; he is well supported by Bert Murray and Maisie Terriss.

Boors, The Chemists, 21-22, Union-st.; 56, Southgate-st.

BATLEY.

THEATRE AND OPERA HOUSE.—G. M., Mr. Perci Leonard; Mus. D., Mr. A. E. Hirst.—This week: Mr. Will Lindsay, the Yorkshire comedian, presents pantomime, "Cinderella."

BEDFORD.

EMPIRE.—P., Blake Bros. (Theatres), Ltd.—Gyto, the jocular juggler, is appearing here, and pictures.

Boors, The Chemists, Harpur-street; 5, St. Mary's-street.

BILSTON.

ROYAL AND HIPPODROME.—P., Mr. Edwin C. Jazon; R. M., Mr. Fred Rothery-Ellis.—Harry Mears presents his pantomime, "Babes In the Wood," with Maudie Tottle as Robin Hood and Billie Burke as Maid Marion. Specialities include Les Klicks, electrical speciality; Two Sisters Rose, musical act; and dances by the Seven Exclusives.

BLACKPOOL.

OPERA HOUSE.—R. M., Mr. Jno. R. Huddlestone; A. M., Mr. W. T. Russell; Mus. D., Mr. J. H. Greenhalgh.—"The Girl from Ciro's" is this week's attraction with Leslie Kyle, Mona Kinsman, and Florence Wilton in the principal parts.

PALACE.—R. M., Mr. George Harrop; A. M., Mr. Fred Waller; Mus. D., Mr. Frank Jepson.—The variety company includes Dolly Elsworthy, Moore and Roby, Rupert Ingalese, MacRae and La Port, Oriental Trio, Priddoe, Van Dock, Margaret Dennis, &c.

Boors, The Chemists, 12-18, Market-street; Church-street, and Station-road.

BLYTH.

THEATRE ROYAL.—L., Scottish Entertainments Co., Ltd.; M. D., Mr. Fred Reed; R. M., Mr. George L. Crow; Mus. D., Mr. Wm. Hall.—The revue entitled "Oh, I" pays a return visit, the company including the Brothers Hannaway, who meet with a hearty reception.

Boors, The Chemists, 37, Waterloo-road.

BOSCOMBE.

HIPPODROME.—P., The South of England Hippodromes, Ltd.; M. D., Mr. Charles Gulliver; R. M., Mr. Claude E. Marner; Mus. D., Mr. G. H. Atkinson.—The musical comedy, "Pretty Peggy," pays a first visit. The strong company includes Messrs. Sandford and Lyons, and Grace and Elaine Rosslyn.

BOURNEMOUTH.

THEATRE ROYAL.—Sole P., Messrs. David Allen & Sons; Sole L., Mme. Gertrude Mouillot; R. M., Mr. Hubert Dunbar; Mus. D., Mr. Tom Brown.—Percy Hutchison is paying a welcome personal visit in "A Pair of Sixes."

Boors, The Chemists, 108, Commercial-rd.; 76-78, Old Christchurch-rd.; 50, Charminster-rd.; 302, Holdenhurst-rd.

BRIGHTON.

HIPPODROME.—M. D., Mr. Chas. Gulliver; G. M. & L., Mr. W. H. Boardman; A. M., Mr. A. Coote-Suggit; Mus. D., Mr. E. Oram.—Return visit of the Wylie-Tate production, "The Follies of 1920."

THEATRE ROYAL.—M., Mr. Lawson Lambert; Mus. D., Mr. Sommerlad.—"The Voice from the Minaret."

GRAND.—P., Mrs. Kimberley; G. M., Mr. Liston; A. M., Mr. J. Thomas; Mus. D., Mr. T. Parsons.—"Eastern Nights."

PALACE PIER THEATRE. — G. M., Mr. J. W. Cordiner; Mus. D., Mr. F. W. Pickard.—"The Right to Strike."

WEST PIER THEATRE.—M., Mr. A. W. Scholey; Mus. D., Mr. H. Crapps.—"His Little Widows."

Boors, The Chemists, 64, Church-road, Hove; 204, Church-road, Hove; 17 and 19, James's-street; 19-20, London-road; 157-162, Western-road; 128, North-street.

BURTON-ON-TRENT.

OPERA HOUSE.—P., Exors. of H. G. Dudley Bennett (decd.); Licensee & Business Executrix, Mrs. H. G. Dudley Bennett; R. M., Mr. John H. Stevenson.—Bert Grapho's company present the pantomime, "Dick Whittington and His Cat."

Boors, The Chemists, 161, High-st.; 1, Lichfield-st.; 154, Station-st.; 29, Borough-rd.

BUXTON.

OPERA HOUSE.—P., The Buxton Gardens Co., Ltd.; Sec. and G. M., Mr. F. A. Hastings; Mus. D., Mr. G. F. Burgiss.—The Hathaway-Baron Repertory Co.: Monday, Tuesday, Wednesday, "The Chinese Puzzle"; Thursday, Friday, Saturday, "Jack o' Jingles."

CINEMA HOUSE.—L. & M., Mr. Allan Milton; R. M., Mr. James Pilkington; Mus. D., Mr. Reg. Goddard.—Kilroy and Wyn, comedy duo; pictures, &c.

PICTURE HOUSE.—Sole P., Mr. Allan Milton; Mus. D., Miss E. L. Mainwood, G.S.M.—Afternoons, 2.45 to 5; evenings (continuous), 6.30 to 10.30.

Boors, The Chemists, 46-50, Spring-gardens.

CAMBRIDGE.

NEW THEATRE.—M. D., Mr. W. B. Redfern, J.P., D.L.; Asst. M., Mr. P. H. Adams; Mus. D., Mr. T. Gilly Briggs.—Harold V. Neilson presents Sir Frank Benson and Shakespearean Co., opening on Monday evening in "The Merchant of Venice."

Boors, The Chemists, 31, Petty Cury: 6, Market-hill; 86, Mill-road.

CANNOCK.

HIPPODROME.—L., Mr. B. Kennedy; M., Mr. H. Elliman; Mus. D., Mr. A. Thompson.—William Revill's revue, "A Trip to Paris," is paying another visit to this theatre.

CARLISLE.

HER MAJESTY'S. — L. & G. M., Mr. Ernest Stevens; M., Miss McBride.—Messrs. Hart and Harris present "Babes in the Wood." The cast includes Florence Guest, Pauline May, Kathleen Porter, Leslie and Connie Harris, Doris Dobito, Irene, Loraine, Vi Waylott, Alf. Poole, Fred Dobito, George Riley, Jack Harris, Alberto and Blakey, and Bobbie Burns.

PALACE.—P., Macnaghten Vaudeville Circuit, Ltd.; M., Mr. J. O. Askew.—The Monks of St. Bernard, Joseph Cheetham, Ackroyd and Hardy, R. E. Livesey, Milton Bros., Lapucci Duo, Dorothy McBlain.

Boors, The Chemists, 49, English-street.

CASTLEFORD.

QUEEN'S THEATRE.—M. D., Mr. Will H. Emerson.—Heading the bill here are The Elliott Savonas in "The Garden of Harmony"; Arthur Woodville, comedian; Thelma Hamilton, soprano; The Huntings, jugglers; Harry Sylva, entertainer; and Millie Maude, comedy songs.

Boors, The Chemists, 79a, Carlton-street

CHELTENHAM.

THEATRE AND OPERA HOUSE.—L., Mr. Robert Redford; G. M., Mr. H. Oswald Redford; Mus. D., Mr. Torace Teague.—Mr. H. Cecil Beryl's company in revival of "The Lady Slavey," with Miss Josie Delaine in the title part.

COLISEUM.—P., Mr. H. G. Beard; R. M., Mr. A. H. Greenland.—Fred Karno presents the new musical farce, "Yes, Papa!"

TOWN HALL.—P., Cheltenham Corporation.—Two special concerts were given on Sunday by the Crumlin Male Voice Choir. Miss Dorothy Davies and Miss Winifred Hughes rendered solos and Master Price recited "Spotty." On Monday the Beecham Symphony Orchestra performed, and Mr. Mostyn Thomas, the Welsh baritone, sang.

Boors, The Chemists, 129-130, 189, High-st.

CHESTERFIELD.

CORPORATION.—M., Mr. Harold W. Cherry.—J. A. E. Malone's company in "Who's Hooper?" The cast includes Walter Thomas, Dixon Coope, V. Charles Marshman, Frank R. Robertson, Kenneth Seymour, H. Gordon Saunders, E. W. Avery, A. R. Beverley, Jack Shields, Henry Gordon, Cecil Brierley, Betty Coates, Constance de Vere, Vera Mally, Dolly Gilham, Gwen Kinross.

HIPPODROME.—P., Hippodromes, Ltd. (Chesterfield); G. M., Mr. F. J. Welchman.—Ventom Swift's pantomime. "The Babes in the Wood." The cast includes Elsie Bartlett, Ruby York, Bud Richie, Jack Audley, Dolly King, Betty Day, Edwin Ludlow, Jack Murray, Florrie Ludlow, Beattie Ludlow, Harry Tilsley, Chris. Baker.

Boors, The Chemists, 21, Market-place.

COATBRIDGE.

THEATRE ROYAL.—P., Coatbridge Entertainers, Ltd.; R. M., Mr. W. Sowerby; Mus. D., Miss Frances Heath.—Walton and Lester, burlesque comedians; Fred Luker, versatile entertainer; Andrew Barr, vocalist; Bros. Edwards, acrobatic comedians; Ernie Redfern, comedian; Sam and Betty Aukland, comedy and dancing act; the Three Scotch Ronalds, vocal comedy act.

EMPIRE. — P., Coatbridge Picture House, Ltd.; G. M., Mr. Harry Lucas; Mus. D., Mr. H. McVey. — Kristo and Renee, the comedy duo; Gertie Barr, speciality act; and pictures.

DEVONPORT.

HIPPODROME.—M., Mr. E. E. Harper.—Fred Barnes, the ever-popular light comedy star, makes a welcome reappearance; The Anato Bros. are another star attraction, with their smart cross-talk; Mlle Laura Novea scores in some charming numbers; the Orpheus Comedy Trio do excellently in concerted and individual numbers; Lauri Howard, comedian, goes well; Ringle Bros. have some novel juggling; and Dermot and Dennis (versatile entertainers), and Alf Sims, M.M., conclude a live show.

DEWSBURY.

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; R. M., Mr. J. Herbert Asquith; Mus. D., Mr. J. Field.—This week: Messrs. Macdonald and Young present the musical comedy, "Irene."

EMPIRE.—P., Messrs. G. W. & G. E. Smith; G. M., Mr. Geo. E. Smith; R. M., Mr. E. J. Jackett; Mus. D., Mr. E. G. Summerfield.—Chris Charlton, illusionist and magician; Betty and Vivien Heywood, in music and song; Ivy Grant, comedienne; Jack Morrissey, in cowboy sports and pastimes; Julian Vedey, French comique; Jack Clarke, comedian; Four Richards, act magnificent and artistic.

DOVER.

ROYAL HIPPODROME. — M. D., Mr. S. W. Winter; R. M., Mr. C. Taylor Lawson; M. C., Mr. W. Medhurst.—Louis Victor's company in "The Freedom of the Seas."

Boors, The Chemists, 11, Cannon-street.

ECCLES.

CROWN THEATRE.—P., Messrs. Wm. Hy. Broadhead and Son; R. A. M., Mr. Albert Rogers.—Max Allen and Edwin T. Hey present "Hindle Wakes."

Boors, The Chemists, 58, Church-street.

DUNDEE.

KING'S.—P., Dundee Theatres, Ltd.; M. D. and Licensee, Mr. W. Firth; D. and M., Mr. J. H. Oakden; Mus. D., Mr. Wm. Hartley.—An excellent programme here comprises Bob Anderson and his polo pony; Agnes Croxton; M'Lita Dolores, the charming Anglo-French entertainer and dancer; the Fiji Family, versatile Japanese entertainers; Jan De Martell, Anglo-French comedian; Len Le Bar, entertainer at the piano; Dave Godfrey, assisted by Dora, in magical nonsense; and the Pathé Gazette.

KINNAIRD. — P., Messrs. Hamilton Bros.; M., Mr. Victor Hamilton; Mus. D., Mr. H. E. Loseby.—Selections by the symphony orchestra; grand organ selections by Mr. G. H. Millers; and films.

Boors, The Chemists, 14, Reform-street.

EXETER.

THEATRE ROYAL. — P., Exeter Theatre Co., Ltd.; C. & M. D., Mr. Edward J. Domville; A. M., Mr. Percy M. Dunsford.—Messrs. Grossmith & Laurillard present "Chu Chin Chow." The cast includes Frank Lennard, Raymond Douglas, Ronald Pomeroy, Walter Adams, Arthur Jenner, Crawford Jamieson, Raymond Douglas, Richard Kitchen, Henry Norris, Rhoda Ring, Marjorie Burnside, Rose Brady, Kathleen Helm, James Bonney, Doris La Belle, Ray Desmond, Fred Marshall, Margot Bruce, Zoe Angus, Aileen Maxwell.

Boors, The Chemists, 53, High-street.

FARNWORTH.

QUEEN'S THEATRE.—L. & M., Mr. Morton Powell.—Messrs. Levy and Cardwell present "The House That Jack Built" to well-filled houses. The principal parts were well sustained by Miss Rene Ray (Jack), Mr. Will Judge (Dame Pippin), Little Cluley (Jim), Miss Madge Rockcliffe (Jill).

Boors, The Chemists, 14, Borough.

FOLKESTONE.

PLEASURE GARDENS.—P., Folkestone Pleasure Gardens Co., Ltd.; G. M., Mr. Ewart C. Potter. — Clarence Hurst presents "French Leave." The cast includes Aubrey Fitzgerald, Claude Hogg, Arthur Kightley, Alexander Bradley, Sydney Porter, Roger Treville, Dodie Smith, Beatrice St. Vincent.

Boors, The Chemists, 12, Rendezvous-st.; 61, High-st

GAINSBOROUGH.

KING'S THEATRE.—L., Mr. Arthur Carlton; R. M., Mr. J. H. Stead; Mus. D., Mrs. E. E. Leaning.—On Monday, Tuesday and Wednesday Leonard Willoughby's company appeared in "Fair and Warmer."

Boors, The Chemists, 30, Market-place.

GLOUCESTER.

PALACE THEATRE.—P., Messrs. Poole's Theatres, Ltd.; M. D., Mr. J. R. Poole.—Messrs. Taylor Platt and Edmund Gwenn's company present "Three Wise Fools."

HIPPODROME.—P., Messrs. The Gloucester Hippodrome, Co.; Booking M., Mr. W. Edward.—Tom Elder Hearn tops the bill with his attractive performance. George Grogie pays a return visit, and his yokel impersonations are always successful. Max Sterling in "Peace" and "A Scrap of Paper" is good. Mollie Drew, comedienne; Lloyd and Montrose, in comedy act, win applause; and The De-Havilands, in "Repairing a Telephone Wire," are noticeable in a good bill.

Boors, The Chemists, 139, Westgate-street; 94-95, Northgate-street.

GREENOCK.

KING'S THEATRE.—P. & M., Messrs. A. B. and J. J. Wright; Mus. D., Mr. James Murchie.—Frank Wesley presents his musical comedy revue, "Footlight Frolics."

Boors, The Chemists, 24, Hamilton-street.

GRIMSBY.

PRINCE OF WALES THEATRE.—M. D., Coun. J. H. Curry; A. M., Mr. S. S. Hawdon; Mus. D., Mr. J. Bingley.—Dudley Stuart presents the delightful comedy, "Mr. Pym Passes By."

PALACE THEATRE.—M., Coun. F. V. Walford; A. M., Mr. H. Surfleet; Mus. D., Mr. T. Stevens.—Jack Lane, the Yorkshire rustic; Bert Elliott and Doris Brunton, in "Pandora's Box"; Gillin, ventriloquist; Harry Russell and Ethel Durbin, dancers; Harvey Brinton, entertainer; De Volta and Rex, equilibrists; Jack Donnell, juvenile comedian; Dainty Lillian, dancer.

Boors, The Chemists, 108, Cleethorpes-road.

HANLEY.

ROYAL.—M. D., Mr. Alan Young; M., Mr. Albert Bulmer.—George Grossmith and Edward Laurillard present "Chu Chin Chow" for a fortnight's stay. The whole company is excellently selected.

GRAND.—M. D., Mr. Alan Young; M., Mr. Albert Bulmer.—Miss Florrie Forde's pantomime, "Red Riding Hood," pays a visit this week. Peggy Dane is principal girl and Maisie Ayling principal boy. Other principals include Eddie Walker, Alf. Jepson, and Stephens and Rennoir.

Boors, The Chemists, 24-26, Piccadilly.

HASTINGS.

GAIETY.—M., Mr. H. W. Rowland; R. M., Mr. C. E. Scutt; M. D., Mr. Thos. Hilton.—Robert Courtneidge's Co. are here in the new comedy by Capt. Frank Stayton, entitled "The Other Fellow." Strong cast includes Madge Compton and Charles Courtneidge.

PALACE PIER.—M. D., Mr. J. H. Gardner; B. M., Mr. Percy Brown.—Norfolk Megone and his orchestra continue their twice-daily concerts. Miss Doris Lang, soprano, is the vocalist appearing this week.

ROYAL CONCERT HALL.—P., The Elite Picture Theatres (Hastings and Bristol), Ltd.; R. M., Mr. M. Williamson Broad.—Julian Clifford and his orchestra daily. Herbert Teale, tenor, concludes his present engagement this evening. Tomorrow is the 17th Symphony Concert, with Murray Lambert as solo violin. A special matinée is announced for Saturday, when the Master Pianist, Siloti, will appear. Pictures are shown here every evening, and Julian Clifford and his orchestra give an hour's concert in addition on Wednesday and Saturday evenings.

Boors, The Chemists, 17-19, Robertson-street; George-street; 48, London-road.

HEBBURN.

THEATRE ROYAL.—L., Mr. J. Grantham; M., Mr. G. Grantham; Asst. M., Mr. J. Sherwood.—Mr. R. R. Taylor is presenting the pantomime "Robin Hood."

HITCHIN.

BLAKE'S THEATRE.—P., Blake Bros. (Theatres), Ltd.; R. M., Mr. Will Rolston; Mus. D., Mr. L. G. Shrive.—The Six Little Gems, in a vocal and dancing speciality; Mme. Zampa, gymnast; and pictures.

PLAYHOUSE.—P., Hitchin Playhouse, Ltd.; R. M., Mr. R. A. Brown; Mus. D., Mr. Fred Baker.—Mme. Selkirk presents Wallace Selkirk's juvenile spectacle, "Clans of Bonnie Scotland"; Rosie Lyons, in songs and humorous impressions; George Latour, novelty comedy talking juggler; and pictures.

HULL.

PALACE. — P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; M., Mr. Walter A. Cooke.—Miss Florrie Forde's pantomime, "Robinson Crusoe." The cast includes Miss Florrie Forde, Reg. Bolton, Miss Pattie Loftus, Miss Mollie Johnson, Billy Doust, Scott Sanders, The Swansons.

Boors, The Chemists, 10-12, King Edward-street.

ILKESTON.

COLISEUM.—L., Mr. Samuel Lloyd; M., Mr. Alfred H. Hook.—The new musical sporting revue, "Trixie."

Boors, The Chemists, 122-124, Bath-street.

IPSWICH

HIPPODROME. — P., Mr. E. H. Bostock; M., Mr. R. Hendry; Mus. D., Mr. Morbey — Wal Langtry, comedian; The Ladringles, athletes; Edna Avis and Eddie Sands, comedians; Evelyn May, violinist; Lieut. Gordon, ventriloquist; Fred Culpitt, comedian; Deguchi Troupe of Japanese entertainers; bioscope.

LYCEUM.—P., Mr. E. H. Bostock; M., Miss Edith Parkyn; Mus. D., Mr. H. Lewin Taylor.—Arthur Watson's company in the pantomime, "Sinbad the Sailor."

Boors, The Chemists, 22, Tavern-street: 52, Westgate-street.

JARROW.

THEATRE ROYAL. — L., Mr. Hugh Robertson; M., Mr J. D. Robertson.—Mr. Lodge Percy and Miss Henrietta Schrier and company are here in a repertoire of plays. For the first three nights "Under Two Flags" was presented. To-morrow night (Thursday) "Shame" will be staged, and for the last two nights a new play will be presented entitled "The Little Mother."

THE EMPIRE.—M., Mr. Tate. — The Jenkins Brothers are here in a knock-about and acrobatic eccentric act.

THE KINO.—M., Mr. Percy Dawsone.—Charles Mildare is here, and pictures.

KEIGHLEY.

HIPPODROME.—M. D., Mr. Francis Laidler; M., Mr. J. Austin Walshaw; Mus. D., Mr. W. Lupton.—Bert Maddison, the quaint comedian, ably supported by Archie Hill, tenor vocalist; Charlie Vesty, the champion bag puncher; Bonelli, entertainer; Karr and Kooney, comedy act; Harry Tatler, comedian; and A. D. Robbins, the cycle tamer.

Boors, The Chemists, 58, Cavendish-street.

KENDAL.

ST. GEORGE'S THEATRE.—P., Mr. R. F. Chorley; B. M., Mr. J. W. Butler; Mus. D., Mr. T. B. Jackson.—George Edwardes' company (under the direction of Mr. Robert Evett) in "A Southern Maid."

KETTERING.

COLISEUM. — P., Messrs. Thompson Bros.; G. M., Mr. Arthur Thompson; S. M., Mr. T. Bennet; Mus. D., Mr. Wilf. Sturman.—Seymour Hicks presents "Cash On Delivery" the first three nights, and "Broadway Jones" during the remainder of the week.

Boors, The Chemists, 31-32, Market-place.

LLANDRINDOD WELLS.

GRAND PAVILION THEATRE. — Owners, Urban District Council; L. and M., Mr. W. Alex. Millward.—Walter V. Garrod presents a series of modern plays, opening on Monday evening in "One Law for Both."

LEEK.

GRAND THEATRE AND HIPPODROME.—P., Leek Theatre Co., Ltd.; L. & G. M., Mr. Allan Milton; R. M., Mr. J. W. Malpass; Mus. D., Miss Agnes Bratt.—First three nights, "Eastward Ho!" and other films; Thursday, Friday, and Saturday, Leonard Willoughby, Ltd., present "Fair and Warmer."

SALISBURY PALACE.—P., Mr. Sampson Salt; L. & G. M., Mr. Allan Milton; R. M., Mr. J. W. Malpass.—"Virtuous Men," and other pictures of interest.

Boors, The Chemists, 17, St. Edward-st., and Sheep Market-st.

LEITH.

ALHAMBRA. — P., Alhambra (Leith), Ltd.; M. D., Mr. Henry Lees; G. M., Mr. John W. Caithness; R. M., Mr. James Cousins; Mus. D., Mr. Joseph Smith.—The "Mother Goose" pantomime revue show, presented by Mr. Fred Collins, is made vastly entertaining by a company which includes among its leaders Miss Dora Lindsay, Miss Kitty Evelyn, Power and Brendon, and Miss Ena Towler, with some clever specialists, who add to the attractions of a very pleasing show. Mr. R. Fulton Steele directs the orchestra.

Boors, The Chemists, 15, Leith-walk.

LOUGHBOROUGH.

THEATRE ROYAL.—R. M., Mr. W. H. Deacon.—H. J. Snelson's No. 1 company present their musical comedy success, "The Kinema Kid." The principals include Victor Thomas, E. W. Bretton, Miss Doris Lamar, and Miss Peggy Dallas, and Miss Dora Clarke and Gem Downes introduce their speciality act.

Boors, The Chemists, 10, Market-place.

LUTON.

GRAND. — P., Mr. E. Graham-Falcon; B. M., Mr. Walter O'Sullivan.—Richard Huntley presents "The Toodle-Oo Girl." The cast includes Constance Studholme, Etta Hughes, Billie Cooper, Ami Sweet, Nancy Glover, J. Campbell, Gladys Leslie, Nora Malone, Avis Pickering, Lily Ellis, Bonita Terry, Master Astridge, E. Hughes, Leon F. Martin, Fred Anderson, Harry Barnett.

Boors, The Chemists, 27, George-street.

MAIDENHEAD.

HIPPODROME. — P. & M., Mr. G. Gude.—The Ideal Productions Syndicate are presenting the musical comedy burlesque, entitled "Shuffle."

NEATH.

GNOLL HALL.—P., The Gnoll Hall Picture and Variety Co., Ltd.; S., Mr. Glyn-Gething; M., Mrs. L. Trueman; Mus. D., Mr. Geo. E. Hutchins.—Maud and Fred Harper, vaudeville entertainers, also Bruce and Amber, comedy duo, are the variety turns, terminating with pictures.

Boors, The Chemists, 56, Wind-st.

NEWPORT.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; M., Mr. A. R. Hollands.—Fred Kitchen, with Gladys Horridge, in a humorous sketch entitled "Our Home," Zona and Milroy, Smarte Bros., Norman Carrol, Bergonzi, Al Thomas, Ray Wallace.

Boors, The Chemists, 13, Commercial-street.

NORTHAMPTON.

NEW THEATRE.—G. M., Mr. Percy H. Gallagher; Mus. D., Mr. Lawrie Owen; S. M., Mr. Fred Murray.—J. Alexander's Grand Opera Singers, in gems from the operas; Countess Rubadi, a popular violinist; Little Mary; Leonard and Semon; the Flying Banvards; Anita Hayes; Arthur Melrose; Billy Matchett; Chas. Lewis, &c.

Boors, The Chemists, 6, Gold-street.

NORWICH.

THEATRE ROYAL. — L., Messrs. Bostock & Fitt; M., Mr. Hy. Furnivall.—Messrs. Macdonald & Young present "Fair and Warmer."

HIPPODROME.—P., Messrs. Bostock & Fitt.—Pierce and Roslyn, Harry Champion, The Bellinis, Smith and Walker, Marcelle de Vere, The Enzers, O'Wray and O'Dare, Pathé's pictures.

THATCHED PICTURE THEATRE.—P., Mr. J. O. Bond; M., Mr. G. Starkey.—Victor Niblo, Christine Ray.

ELECTRIC CINEMA THEATRE.—P., F. H. Coopers, Ltd.; M., Mr. H. Rinder.—Glad and I, Little Billy Royston.

PRINCE OF WALES' PICTURE PALACE.—P., F. H. Coopers, Ltd.; M., Mr. C. E. Kingdom.—Howard Rogers.

Boors, The Chemists, 38, London-street; Brigg-street; 6, Goat-lane; 22, Magdalen-street.

OXFORD.

NEW THEATRE.—P., Oxford Theatre Co., Ltd.; M. and S., Mr. S. C. Dorrill Asst. M., Mr. W. F. Smith; Mus. D., Mr. C. F. Trevor.—Mr. Frederick Harrison is presenting Sir J. M. Barrie's great success, "Mary Rose," for the week here. The cast includes Edgar Norfolk, J. S. Carré, Wallace Evennett, Matthew Norgate, Lola Duncan, Eugenie Vernon, and Kathleen Kilfoyle. Augmented orchestra under the direction of Sidney Jones.

Boors, The Chemists, 1, Queen-street and 120, St. Aldates, Carfax.

PAISLEY.

THEATRE.—Sole P., Mr. E. H. Bostock; M., Mr. Harry W. Pinchon; Mus. D., Mr. Bert W. Stephens.—Mr. Fred Collins presents his pantomime, "Cinderella."

RINK PICTURE AND VARIETY PALACE.—Sole P., Mr. E. H. Bostock; M., Mr. D. W. Reid; Mus. D., Mr. Felix Hamilton. — Milano Quartette, in a comedy, vocal, and musical scena; Willie Wallie, conjurer; the Three Melvilles, in a comedy, dancing, and juggling act; and pictures.

PENTRE.

GRAND.—P. & M., Mr. W. E. Willis; Mus. D., Mr. Fred French.—Miss Chrissie Claremont's productions presents the successful musical comedy, "Oh, My!" featuring Miss Chrissie Claremont, Miss Alma Martell, and Matt Hewson.

PLYMOUTH.

THEATRE ROYAL.—M. D., Mr. Jas. Glover; R. M., Mr. F. W. Crewe.—"A Country Girl," performed by Plymouth Amateur Operatic Society.

REPERTORY THEATRE.—L., Messrs. King and Parry.—Messrs. Brayton and Hunter's new play, "The Piccadilly Puritan," with Miss Doreen Whitton as the heroine, and Mr. Henry C. Hewitt, the hero.

GRAND.—P., Messrs. King and Parry.—Comedy-drama, "Should a Husband Forgive?" with Miss Pauline Nanton as Betty Stanley; Mr. Beckett Bould, the husband.

Boors, The Chemists, 100a, Old Town-street; 1, George-street.

PORT TALBOT.

NEW.—Joint L., Messrs. John Evans and Vivian Aldridge; G. M., Mr. Vivian Aldridge; M., Mrs. Vivian Aldridge.—Aberavon and Port Talbot Operatic Society present Gilbert and Sullivan's "The Gondoliers."

RAMSGATE.

PALACE THEATRE.—Under direction of freeholder, Mrs. Reeve Sanger; R. M., Miss L. M. Bridges; M. D., Mr. A. Williamson.—Mr. Leon M. Lion's company in "Brown Sugar," with Miss Eileen Beldon in her original part of Stella.

Boors, The Chemists, 20-24, Harbour-st.

READING.

COUNTY.—P. & M., Mr. Milton Bode and Mr. Edward Compton.—The T. C. Wray production, "The Blue Lagoon." The cast includes Harold Owen, Freddy Piesley, Betty Hearn, James La Fane, Alfred Hearne, Leslie Barrie, Maureen Shaw, George F. Haskett, Molly Blythe, Frederick Spooner, and Charles Leighton.

PALACE.—P., Palace Theatre of Varieties, Ltd.; M. D., Mr. W. T. Simmons; A. M., Mr. A. Burridge.—Mafuzlang Manchu Troupe, Vera Ray and Partner, Miller and Canning, Ernie Roma, Jessie Allan, The Zanettas, Erne Warshaw, Pan and Pandora.

Boors, The Chemists, 90-91, Broad-street; 2, Duke-street.

REDDITCH.

PALACE.—R. M., Mr. William Howgate; Mus. D., Mr. F. A. Head.—Messrs. Ernest Vaughan and Madge Douglas and company present "Her Only Way" and "My Sweetheart."

Boors, The Chemists, 3, Evesham-street.

ROCHDALE.

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; G. M., Mr. Otto C. Culling; R. M., Mr. Norman M. Robinson.—That excellent comedy, "Tilly of Bloomsbury," presented by J. and A. E. Malone's company, is proving a capital draw this week. It is well staged and splendidly acted, Doris Littell scoring a big success as Tilly.

ROYAL HIPPODROME. — Jackson's Amusements, Ltd.; M., Mr. Jas. Jackson.—Arthur Bernadi, the clever protean artist, is the chief attraction here, and other good turns in a capital programme comprise Ladd West, "the Oriental puzzle"; F. V. St. Clair, vocalist; Tom and Kitty Major, in the sketch, "After the Overture"; Jack Truman, tenor; Tossing Testros, balancers, jugglers, &c.; and Norman Osborne, ventriloquist.

EMPIRE HALL.—P., Jackson's Amusements, Ltd.; M., Mr. Albert Jones.—Jack Allen, a capital ventriloquist, provides the varieties this week; and pictures.

Boors, The Chemists, 42, Drake-street; 59-61, Yorkshire-street.

RUGBY.

HIPPODROME.—P., Rugby Hippo., Ltd.; M., Mr. F. T. Studd. — Mr. Evan Jones presents the John Ridding Grand Opera Company, opening on Monday in "Il Trovatore."

EMPIRE.—P. & M., Mr. B. Morris.—Melvin and Mayo; Miss Gwyn Thomas, soprano, in her latest character, "A London Flower Girl"; Tom Field, the singing Italian accordionist; Betty Bruce, comedienne; Charles Elstree, new style comedian; Ben Said; and the Algerian funedian.

Boors, The Chemists, 26-27, High-street.

SALFORD.

PALACE. — P., Salford Palace, Ltd.; M. D., Mr. Alan Young; G. M., Mr. Bert Vasco; A. M., Mr. Horace Cocks.—Ike and Will Scott's panto., "Babes in the Wood."

ROYAL HIPPO.—P., Messrs. Wm. Hy. Broadhead & Son; R. A. M., Mr. Fred Bernado.—Panto., "Little Bo-Peep," presented by Gar Kiddie.

Boors, The Chemists, 277-279, Chapel-street; 404, Regent-road; 191, Eccles New-road.

SCARBOROUGH.

GRAND OPERA HOUSE.—P., The Empires (Wakefield), Ltd.; M., Mr. G. H. Hawkins.—The Enterprising Productions presents "Wit and Wisdom," including Amy Belfield and Percy Johnson.

THEATRE ROYAL.—L. & M., Mr. Matthew Glenville.—The musical burlesque, entitled "Sweet Fanny Adams."

Boors, The Chemists, 1, St. Nicholas-st.; 18, Newborough.

SOUTHAMPTON.

GRAND.—R. M., Mr. Arthur Weston.—This week's attraction is the George Edwardes' company and production, "The Dollar Princess."

PALACE. — R. M., Mr. Will Murray; A. M., Mr. Harry Taylor.—Varieties by P. F. Shine, in his latest sensation, "The Strength of the Navy"; Lamaze Trio; Henry Clay, the well-known tenor; the Two Canadians, expert instrumentalists; Arthur Gilroy, England's premier whistler; Costa and Geo, in comedy bar act; Pharos, assisted by Miss Lurie, in his magical act; and Edna Maude, the spirit of dance.

HIPPODRO

PROVINCIAL CENTRES.

BELFAST.

GRAND OPERA HOUSE.—M. D., Mr. Fred W. Warden; R. M., Mr. James M. McCann; Mus. D., Mr. S. P. Swanton.—Miss Clara Santley's company opened here on Monday in the play, "Ignorance." Mr. G. Raymond Wallace sustained the rôle of the Doctor with marked skill, and Miss Clara Santley—a capable actress—was successful as the Mother. Other rôles were adequately filled.

ROYAL HIPPODROME. — Director of Entertainment, Mr. D. J. Clarke; R. M., Mr. George Dobler; Mus. D., Mr. John C. Fowler.—The top of the bill here is occupied by Bert Gilbert and company, who have been accorded a capital reception for their dramatic skit, "Her Mouldy Millions." Mr. Nelson Jackson, the popular humorist, is paying a return visit, and the Five Petleys execute some daring aerial feats. Ted and Billy Larkum appear to advantage in their clever comedy act, and Lowdini is aptly described as a musical genius. The bill is completed by Charlie York, light comedian; Opal and Dixi; and Burley and Burley, in smart act.

NEW ALHAMBRA.—G. M., Mr. W. Gibson Bradley.—Vaudeville here by Miss Vi Platt, versatile instrumentalist, and Mr. Henry Austin, vocalist and dancer.

GAIETY THEATRE.—G. M., Mr. Ernest E. Forbes; Mus. D., Mr. Fred Wright.—Mr. Albert Sharp, an exceedingly droll comedian and fine dancer, is appearing here with success.

BIRKENHEAD.

ARGYLE THEATRE.—Sole P. & M., Mr. D. J. Clarke; A. M., Mr. H. O'Neill; Mus. D., Mr. A. Workman.—Nixon Grey, the well-known comedian, well maintains his favourable reputation here; Renee and Godfrey, smart juvenile dancers, are cordially received; and Dan Whitley is a resourceful Irish comedian. Attractive turns also include Lue Joyce, Wells and Nash, De Busse, Nellie Nora, and Brown's Royal Bioscope.

HIPPODROME. — Sole P. & M., Mr. D. J. Clarke; A. M., Mr. Chas. Eastwood; Mus. D., Mr. J. Whitelock.—Mr. Gilbert Payne's pantomime, "Dick Whittington," with Mr. Payne as Idle Jack and Miss Kitty Starrow as the hero, is produced on a lavish scale, and draws crowded houses. Boors, The Chemists, 239-241, Grange-rd.

BOLTON.

THEATRE ROYAL. — P., Bolton Theatres and Entertainments Co., Ltd.; M. D., Mr. W. R. Bleakley; A. M., Mr. John Moncur.—The George Edwardes company in "Our Peg." The cast includes Alfred Wellesley, Harold E. Pearce, Josh Dixon, Noel Dainton, May Ralph, Mabel Munro, Doreen Langton.

HIPPODROME.—P., Bolton Theatres and Entertainments Co., Ltd.; M. D., Mr. W. R. Bleakley; A. M., Mr. Frank Shelley.—Mrs. Kimberley and Frank Liston present "The Home of the Fairies." The cast includes Frank H. Fortescue, Charles Whitlock, Harold Lyndon, Edie Macklin, Bertie Poncheroy, Minnie Lane, Doris Harrison, Phyllis Orme, Ethel Kay, Gladys Warland, Jennie Hayden.

GRAND.—P., Bolton Theatre and Entertainments Co., Ltd.; M. D., Mr. W. R. Bleakley; A. M., Mr. Alf. Booth.—Fred Karno presents the latest version of "Mumming Birds." Audrey Cooper, Bros. Curran, Geo. Rhymer, Mark Rivers, Elmar Trio, Haig Bros. and Ryan.
Boors, The Chemists, 29-31, Knowsley-st.; 139, Derby-st.

BOSTON.

NEW THEATRE.—P., The Boston Scala Theatre Co., Ltd.; M. D., Mr. G. Aspland Howden; Mus. D., Mr. F. J. Shaw, A.R.C.M.—Miss Kit Toms presents the pantomime, "Puss in Boots."

SHODFRIARS THEATRE.—L. & M., Mr. Gus Levaine; Mus. D., Mr. Spencer.—The artists here include The Great Nesbit, with his electrical inventions.
Boors, The Chemists, 33, Market-place.

BRISTOL.

PRINCE'S THEATRE.—M. D., Mrs. Jas. Macready Chute and Mr. John Hart; M., Mr. J. Ellis Miller; A. M., Mr. Geo. M. Chute; Mus. D., Mr. Geo. R. Chapman.—"Tom, Tom, the Piper's Son" commenced the last week of a most successful run on Monday evening.

THEATRE ROYAL.—P., Bristol Theatre, Ltd.; R. M., Mr. J. Windsor-Stevenson.—The pantomime "Cinderella" has entered upon a second edition with new gags and business. Closing date is fixed for March 5.

HIPPODROME.—M. D., Sir Oswald Stoll; M., Mr. S. Fortescue-Harrison; A. M., Mr. Edwd. Fryer; Mus. D., Mr. Howard W. Galpin.—Heading an attractive bill here is Gus MacNaughton and Co. in their amusing sketch, "Kleaners, Ltd."; Tex McLeod, with his spinning ropes and yarns is another great favourite; Charles Norton, in a few minutes with popular people; Marjorie Fulton, comedienne and dancer; Harry Moore, the paper-tearing newsboy; Gerda Galde, the famous Danish ballerina; and The Royal Southern Syncopated Singers.

EMPIRE.—P., Bristol Empire, Ltd.; M. D., Mr. Harry Day; M., Mr. Coram Smart; A. M., Mr. Frank Riego; Mus. D., Mr. Geo. A. Main.—A strong variety bill includes Stanley Kirby and Harry Hudson, in humour and harmony; The Five Jocks, in comedy, vocal, and dancing scena; "A Night at Hame"; Elsie Carlisle, in different styles; Jack Birchley, the versatile chap; Violet King, violiniste and pianiste; Warzan and his Apes; and Fred Kitchen presents The Beswick Twins, the surprise duo, introduced by Gerald Mount.

BEDMINSTER HIPPODROME. — The variety programme is provided by W. Scott-Gordon's super concert party production, "Versatiles"; also pictures.
Boors, The Chemists, 9-10, Wine-street.

BURNLEY.

VICTORIA.—P., Victoria Opera House, Ltd.; M. D., Mr. W. C. Horner.—Mr. A. C. Beattie's No. 1 Company, "Sally in Society," Miss Nan Taylor as Sally Sparks.

EMPIRE.—P., Victoria Opera House, Ltd.; M. D., Mr. W. C. Horner.—Joseph Hayman presents the musical revue, "Jack in the Box."

PALACE.—P., Burnley Palace and Hippodrome, Ltd.; R. M., Mr. Allan Williams.—Jimmy Jewel and company in "Idleitis"; the Ilott Quartette; Roya, the originator of chair dancing; Mangin and Kerbel, jolly songsters; Three Morrellys, Dutch gymnasts; Daring Dinnies, in pedestal equipoise; Felovis, master juggler.
Boors, The Chemists, 90, St. James-street.

CARDIFF.

NEW THEATRE.—Sole P. and M., Mr. Robert Redford; Mus. D., Mr. Arthur Angle.—A revival of the musical play, "The Shop Girl," is presented this week, a strong cast including Jimmy Godden, Johnny Danvers, Fred R. Yule, John Hagan, Roy Royston, Phyllis Black, Doreen Montgomery, Rosie Campbell and Betty Shale.

PLAYHOUSE, LTD., CARDIFF.—M. D., Mr. Clifford Hamilton; Asst. M., Mr. Robert Sawin.—Mr. Bromley Challoner and company in "When Knights Were Bold."

EMPIRE.—P., Moss' Empires, Ltd.; A. M., Mr. C. T. Hutchison; Mus. D., Mr. Griffiths.—The popular revue, "Bran Pie," featuring the Two Bobs, Odette Myrtil, and Rebla.
Boors, The Chemists, 36, Queen-street, 31, Albany-street.

DUBLIN.

GAIETY.—M., Mr. C. Hyland; Mus. D., Mr. W. S. Nabarro.—The Royal Carl Rosa Opera Company opened here on Monday evening to a bumper house, the production being "Il Trovatore."

THEATRE ROYAL HIPPODROME.—M., Mr. J. H. Hamilton; Mus. D., Mr. Jno. Moody. — Topping the bill here is Harry Green in his successful sketch, "The Cherry Tree." Supporting items include Bert Hughes and company, in a comedy sporting act; Alec Main, baritone; Jean Alexander, songs and character impressions; Arthur Leslie, comedian and impersonator; the Ketos, eccentrics; and the Hedjas Feisul Troupe of Arabian Whirlwind Acrobats complete.

LA SCALA THEATRE. — P., Messrs. F. W. Chambers, G. P. Fleming; Mus. D., Mr. W. T. W. Mortimer.—The amusing film, "What's Your Husband Doing?"; in addition Alfred Cunningham, the popular operatic baritone, contributes several numbers with much success.

EMPIRE THEATRE.—L., Mr. B. Armstrong; M., Mr. A. Armstrong; Mus. D., Mr. W. J. Mitchell.—Topping the bill here is the popular comedienne Madge Clifton; Mark Daly and company appear in a costume comedy show entitled "The Maid of the Sweet Brown Knought"; other items include Moss and Masshah, in a musical and dancing phantasy; Hall and Moore, Australian entertainers; the Holt Trio; and Little Mike O'Hara, comedian.

TIVOLI THEATRE. — Mr., Mr. C. M. Jones; Mus. D., Mr. E. J. Taylor.—A good bill here features Jean and Jacques in "By the Sea," and the Musical Belles, in a vocal and instrumental scena. Other items include Jer. E. Rayburn, comedian and dancer; the Delphic Trio, in songs and dances; Arthur Albert, actor-vocalist; Billy Coy and Lucile De-Muir, in a comedy item; Helena Graham, contralto; and Harry Stern, vocal entertainer, complete.

EDINBURGH.

LYCEUM THEATRE.—M. D., Mr. F. W. Wyndham and Mr. Geo. T. Minshull; G. M., Mr. P. L. Howat; Mus. D., Mr. E. J. Rogers.—The Brandon-Thomas company is here this week with the evergreen "Charley's Aunt." The chief honours in the acting fall to Mr. W. Kershaw for a clever impersonation of Lord Fancourt Babberley, and among other members of the cast, all of whom are excellent, Mr. J. E. Page is entitled to special praise for his rendering of the part of Mr. Spettigue. Miss Clare Lindsay plays the name part with distinction.

THEATRE ROYAL.—M. D., Mr. F. W. Wyndham and Mr. Geo. T. Minshull; R. M., Mr. W. Scott Buccleuch; Mus. D., Mr. John P. Ross.—Crowded audiences have been attracted nightly to this house to see Sir John Barrie's "Mary Rose." The company would compare favourably with the best London combination, and it is refreshing to witness such admirable portraits of character as the sweet and gracious Mrs. Morland of Miss Margaret Watson, the fine study of Mr. Morland by Mr. Fredk. Victor, the humorous old clergyman depicted by Mr. Edgar Porice, and the boatman student of Mr. Cyril Griffiths, a remarkable impersonation of a Highlander by a Southern actor. Miss Lila Moravon is inexpressibly touching in the title-rôle, and Mr. Darby Foster gives life and colour to the Midshipman and the Australian Soldier.

KING'S THEATRE.—P., King's Theatre, Ltd.; M. D., Mr. A. Stuart Cruikshank; G. M., Mr. J. Stanley Carr; Mus. D., Mr. C. Douglas Willcox.—Mr. Frederick Lloyd's company present "A Country Girl" here twice nightly. The charm of Mr. Lionel Monckton's music endures, and the cast—in which Miss Ellaline Thorne enacts Nan with vivacity, grace, and vocal expression—comprises Mr. Norman Attridge, Mr. Freddy Ives, Mr. Billy Brereton, Miss Elsie Bennet, Miss Essie Brett, imparts to the piece a humour and spirit which call forth the hearty recognition of the audiences. Mr. S. J. Grove is an able conductor.

GARRICK THEATRE.—L., Edinburgh Varieties, Ltd.; M. D., Mr. Tom Bolan.—Mr. Harry Joseph's company is performing a very bright pantomime, "Dick Whittington," at the Garrick. Miss Lena Stanton is an attractive principal boy. Miss Olive Hayden a charming Alice, and the fun is well looked after by Mr. Herbert Darsey and the Brothers Kanell.

EMPIRE. — P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. Leonard Dalrymple; Mus. D., Mr. Felix Burns.—The popular music-hall celebrity Ernie Mayne heads the list of entertaining items with some of his characteristic turns. Ernest Hastings is quite at home in humour and music at the piano; the Four Swifts display great skill in club juggling; dance studies are artistically exploited by the Two Violets; Will Crutchfield is responsible for a rollicking comedy show; Daly and Healy score as two kernels from the "nut" army; the Ten Loonies give a good account of themselves in their musical scena; and Paul Gordon is among the élite of wire-walking comedians.
Boors, The Chemists, 102, Princes-street.

GLASGOW.

KING'S.—M. D., Messrs. F. W. Wyndham and Geo. T. Minshull; R. M., Mr. Hugh Macfarlane.—The George Edwardes' company is here with the new musical play, "Sybil." Charmingly dressed and staged, it is a veritable feast of colour. The artists are well selected, with Miss Doris Clayton as Sybil, Miss Mary Edison as the Duchess, Miss Veronica Brady as the humorous Margot, and Messrs. Willie Spray and Tom A. Shale aiding and abetting her in the comic business.

PRINCESS'S.—P., Mr. Rich Waldon; A. M., Mr. Hugh Murdoch.—Now that all the other Glasgow pantomimes have finished their runs, "Peter Piper" is left in sole possession, and, judging by the crowded houses, looks like being here for a long time yet.

METROPOLE, LTD.—M. D., Mr. Arthur Jefferson; R. M., Mr. John Walker; A. M., Mr. Cyril Mascard.—The patrons of this house have a dramatic treat this week in the presentation of Hall Caine's novel, "The Christian," admirably acted by Mr. Stanley Carlton and his company. Miss Rubie Maud gives a telling portrayal of Glory Quayle, moving her hearers to great enthusiasm. As John Storm Mr. Stanley Carlton submits a masterly impersonation.

ROYAL.—M. D., Messrs. F. W. Wyndham and Geo. T. Minshull; A. M., Mr. Harry F. Ashton.—The Carl Rosa Opera Company commenced the second week of their season here with a performance of "Faust."

ALHAMBRA, LTD.—G. M., Mr. E. W. Crossley Taylor; A. M., Mr. Fred A. Ferne.—Following a highly successful run of pantomime, the Alhambra management once more return to a high-class variety show, in which the American character actor, Mr. Alexander Carr, is the bright particular star. In a one-act play, "An April Shower," dealing with Jewish family life, he displays great skill in the interpretation of the rôle of Jacob Good man, an amiable, self-sacrificing Jew. Fred Duprez (Mr. Manhattan) is as vivacious as ever, and received much applause as did Kharum, the Persian pianist. Harry Mason and Lily Bart present a daring and novel gymnastic act; and other excellent items are given by Dorothy Varick, the popular English diseuse; Geo. Holloway and Cissie Austin, in a wire act of a sensational character; and Dudley Dale, in a comedy stunt.

PAVILION, LTD. — M., Mr. J. Kilpatrick; Mus. D., Mr. R. Fulton Steele.—A capital variety bill is headed by Mooney and Holbein, who successfully introduce new songs and business. Another clever couple who score heavily are Rich and Galpin. Clever musical acts are supplied by Denise and Jan, and by Mario Lorenzi, the latter an accomplished harpist. Enjoyable items are also contributed by George Durant, singing comedian; the Lo Hoi Ishen Troupe; and Charles Cory, entertainer at the piano.

COLISEUM.—P., Moss' Empires, Ltd.; R. M., Mr. L. Lewis.—Mr. P. T. Selbit tops the bill here with his latest mystery, "Sawing Through a Woman." Gene Gerard as "the bibulous one" is a decided success. King and Benson appear in "The Messenger Boy and the Actress." The other turns are David Poole, ventriloquist; La Rocca, the wizard of the harp; Three Sisters O'Hara; Newhouse and Partner; and the Auget Brothers.

OLYMPIA.—M., Mr. David Bowie.—A good all-round variety company is headed by the Seven Bramusas, in their popular scena, "Music Afloat." Another prominent item is Jack Ashgrove and Fanny Burns, the sporty comedy duo; the remainder of the bill being well filled by Peel and Curtis, the Italian and the Hebrew; Lily Traynor, in a dainty dancing act; M'Hale and Heath, the peculiar pair; Neil Melvin, comedian; George Young, blind entertainer; and Karnello, the elastic wonder.

EMPIRE. — P., Moss' Empires, Ltd.; R. M., Mr. George Richardson; A. M., Mr. H. L. Bell; M. D., Mr. Henry Farmer.—Miss Margaret Cooper, the gifted entertainer at the piano, is always a favourite with her audience, and success is assured. Scotch Kelly is a real humorist; while Bromley Carter proves a most entertaining entertainer. Also here are the Omega Trio of sensational equilibrists; George Wilbey, the popular impressionist; the Hanlon-Charles Troupe, in a daring aerial act; and Eric Randolph, the gifted tenor, assisted by Miss Margot Joyce, makes a great hit.
Boors, The Chemists, 101-105, Sauchiehall-street.

HALIFAX.

THEATRE ROYAL.—P., Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; Mus. D., Mr. Edwin James.—Messrs. Murray King and Clark's company are appearing here in "Romance," with Cathleen Doyle and E. Lock Whittaker in the leading rôles.

GRAND THEATRE.—P., Northern Theatres Co., Ltd.; A. M., Mr. J. Hinton; Mus. D., Mr. L. Crabtree.—Fred Karno's "Will You Kiss Me?" is being performed here by Billy Leonard and Co. Variety turns are also contributed by Molly McCarthy, Franco, and Charles R. White.

PALACE THEATRE.—P., Palace Theatre (Halifax), Ltd.; M., Mr. W. Jackson; Mus. D., Mr. W. Davidson.—Tom E. Hughes provides a popular leading turn, which he shares with Daunton Shaw's trick cyclists. Included on the bill are Billie Val and partner. Florence Yayman (in caricatures), Kitty Sinclairs and Harry Delva, Harry Delva, Jaques Londres and Harry Marlow, in fragments of humour.
Boors, The Chemists, 1, Corn Market.

HUDDERSFIELD.

THEATRE ROYAL.—D., Mr. Alfred Wareing; M., Mr. R. F. Dowthwaite.—The Huddersfield and District Amateur Light Opera Society opened here on Monday with the musical play, "Our Miss Gibbs."

PALACE.—M., Mr. Herbert Garside.—Here are The Mongadors, comedy jugglers; The Three Ernests, comedy gymnasts; Ronald Knight and Sheila Brady, in a vocal scena, "Roses of Harmony"; Donaldson, Weedon and Co., in comedy act, "The Hunter's Dream"; Terry Wilson, comedy; Ena Vine and Mark Brewer, vocal and instrumental; and The Mulloney Bros., dance and song.
Boors, The Chemists, 16-18, King-st.

LEEDS.

GRAND.—P., Theatre and Opera House Co. (Leeds), Ltd.; M. D., Mr. John Hart; R. M., Mr. Wynn Miller; Mus. D., Mr. R. W. Watt.—Mr. John Hart's 26th pantomime, "Sinbad the Sailor," concludes this week, after a most successful run.

ROYAL.—M. D., Mr. Francis Laidler; R. M., Mr. J. Hindle; Mus. D., Mr. R. W. Coomer.—The success of the pantomime, "The Babes in the Wood," continues, and fully justfies the extension to Easter week, a record for which Mr. Laidler has every reason to be proud of.

EMPIRE. — P., Moss' Empires, Ltd.; R. M., Mr. Jos. Nelson; Mus. D., Mr. S. Ambler.—Beatie and Babs pay a welcome return visit here, where they are always sure of an enthusiastic reception, and are ably supported in a strong bill by Louis Douglas and Sonny Jones, Magini, Geo. Morton, Vine and Russell, Billy Tucker, and the Martinez Troupe.

HIPPODROME.—P., Variety Theatre Controlling Co.; R. M., Mr. Bertram J. Brown; Mus. D., Mr. Herbert W. Lister.—Will Evans proves his versatility in presenting two entirely different comedy sketches, viz., "The Lost Umbrella" and "Plain Mrs. Dripping," whilst a bill of unusual merit includes J. B. Taylor's "Dream Stars," in an excellent musical fantasy; Fred Brezin, Anglo-French entertainer; Elsie Gregory, a capable musician and dancer; Nella Allen, soprano; Barry Barnett, Hebrew comedian; and Field and his golden harp.

QUEEN'S. — L., Mr. J. Woodthorp Stead; R. M., Mr. G. W. Ashton.—A musical production, "Nothing Doing," is presented by Cyril Dunn and star cast.

VARIETIES.—R. M., Mr. H. Vernon Hague.—An excellent variety bill is headed by Copeland Trio, in vocal and instrumental imitations, and includes Graham and Harrington, D'Conra, Kisbey, and Wood and Zola.
Boors, The Chemists, 7-9, Bond-st.; 112-114, Briggate; 29, Boar-lane.

LEICESTER.

ROYAL OPERA HOUSE.—Sole P. & M., Messrs. Milton Bode and Edward Compton; B. M., Mr. W. R. King; Mus. D., Mr. Walter W. Waddington.—A first visit is being paid here by Mr. Thomas C. Daggall's No. 1 Company in "Lord Richard in the Pantry," with Mr. Horace Lane as Lord Richard and Miss May Martin as the cook, parts which they portray with every success. The play met with a flattering reception on its initial performance on Monday evening.

THEATRE ROYAL.—Sole P. & M., Messrs. Milton Bode and Edward Compton; B. M., Mr. W. R. King; A. M., Mr. Will L. Clement; Mus. D., Mr. J. H. Vann.—"The Story of the Rosary" is being presented by Mr. E. Hill-Mitchelson's Repertory Company as this week's attraction. The popularity of this company is being well maintained.

PALACE THEATRE, LTD.—M. D., Sir Oswald Stoll; A. M., Mr. Trueman Towers; Asst. A. M., Mr. Thomas J. Phillips; Mus. D., Mr. John W. Lowe.—An excellent and well-appreciated programme here is contributed to by The Gresham Singers, the famous male voice quartette; Ching Wu, the Chinese illusionist; Jack Williams and Gracie Vicat in "A Sister to Assist 'Er," presented by Jack Williams; Lole and "Her," in their musical act; Claude Gardner, burlesque character comedian; Victor Andre, an unusual dancer; and Midge Bradfield, character comedienne. Pictures complete.

PAVILION THEATRE.—P., The Macnaghten Vaudeville Circuit, Ltd.; B. M., Mr. Joseph Lawrence; Mus. D., Mr. Fred Britcher.—Mr. Matt Melrose is providing a capital entertainment here with the revue, "Camouflage," performed by a capital cast. Pictures complete.
Boors, The Chemists, 9, Belvoir-street; 301, Belgrave-gate.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. F. W. Wyndham; A. M., Mr. Arthur Lawrence; Mus. D., Mr. Jullien H. Wilson.—Messrs. George Grossmith and Laurillard's company are here for a fortnight in "A Night Out." On Monday evening a large audience gave a cordial reception to the old farce in its musical dress, and constant was the laughter. Principal in the cast figured Norman Griffin, a comedian with exceptional funny ways, whose Pinglet proved a sheer delight; Paddy Dupres, who, in the rôle of Matthieu, created endless merriment; Maidie Andrews, vivacious and neat as Marcelle; Stella Maris, the dainty and lively French maid, whose dancing met with much appreciation; and Nellie Dade, with an amusing Madame Pinklet; while worthy support came from Dot Temple (Mathilde). Harold Kimberley (Rene), Peter Haddon (Paillard), and Frederick Lord (Maxime). The whole production was splendidly staged.

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King; Mus. D., Mr Bertram Srawley—Intimation has been given that the O'Mara season of grand opera here will finish at the close of next week. All concerned in this venture, the enterprising Mr. Kelly, and the talented band of artists engaged by Mr O'Mara, are to be congratulated on the results achieved. Certainly, the enormous and regular attendances of the public have proved that Liverpool still has a deal of musical taste. On Friday last a most commendable presentation of Halévy's "The Jewess," was given for the first time this season. Mr. Joseph O'Mara, in the part of Eleazor, acted and sang in splendid style, his work earning plaudits from all parts of the house. Miss Florence Morden sang the part of Rachel with strong dramatic intensity; and other well-handled rôles were those of the Cardinal (Mr. Joseph Griffin), the Prince (Mr. Lyon Mackie), and the Princess (Miss Eveline Birks). Mr. Warwick Braithwaite ably conducted an orchestra, which did its work most efficiently.

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; L. & M., Mr. A. S. Pigott; Mus. D., Mr. Joseph Smith.—A change in the programme here has introduced Sutro's fine play, "The Choice," which is being received with general approval, both on account of the acting and the finished manner in which it is presented. Miss Susan Richmond supplies a very charming impersonation of Lady Clarissa; Mr. Richard Bird acquits himself as Dalman; Mr. J. W. Austin's John Cordways is a well-thought-out character; Mr. Patrick Quill provides an amusing study of Lord Sandhills; and other worthy supporters include Miss Georgette Thierry, whose homely Mrs. Cordways is a delightful performance; Miss Elspeth Dudgeon, who is seen to much advantage as an irritable old lady; and Mr. James Harcourt (Timothy).

EMPIRE.—P., Moss' Empires, Ltd.; L. & M., Mr. George Manners; Mus. D., Mr. Felix Arthur.—Talbot O'Farrell is having a hearty welcome from his many admirers; Frank Bentley, supported by Alice Hamilton and Walter Raymond, presents a most diverting sketch, "Unearthly"; Bruce Green has some new songs and burlesques; the Five Nuts prove as bright as ever with their "Fun in a Schoolroom"; and also in the list are Frank Fay, comedian; the Two Cures, very amusing; Coster Kids; and Jack and Tommie, comedians.

OLYMPIA.—P., Moss' Empires, Ltd.; R. M., Mr. James M. Buchanan; Mus. D., Mr. Albert Moore.—The popular Daphne Pollard is here again after a very short absence, delighting everybody with her quaintness; Lake and Barrasford, in "vivacious vocalism," are a much-appreciated turn; H. J. Corner's "Symphonia" earns rounds of applause; Pimple and Co. again bring their funny sketch, "Father"; and other contributors are Frank Benson, a capital comedian; Mlle. Du Boisson and Co., in dancing scena; and the De Wynne Bros., athletes.

HIPPODROME.—M. D., Mr. Chas. Gulliver; M. & L., Mr. E. W. James; Mus. D., Mr Frank Stokes.—A strong bill is provided here, with the always welcome Lorna and Toots Pounds, whose talents are warmly recognised, at the head. Joe Boganny and company provoke as much laughter as ever with their "Billposters" sketch; Graham and Cullen are great funmakers; Lottie Collins, junr., is well received for her songs; and others who appear include the Hartley Wonders; Hinsle, novelty comedian illusionist; Gordon Finlay, comedian; and Madeline Loys, soprano.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. John Hitchins; Mus. D., Mr. George Dibbert.—In the programme presented here this week are Mary Connolly, possessor of a sweet soprano voice; J. E. Sutton, who entertains at the piano; Black and Brown, smart harmony comedians; Lester Newby, with comedy chorus songs and burlesques; Charlieri Bros., instrumentalists; and Billy Wells and Eclair Twins, in novelty eccentric dancing. A picture is shown of the Jimmy Wilde and Pete Herman fight.

PAVILION.—P., Messrs. W. H. Broadhead & Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker. — Here Messrs. Jazon & Montgomery are presenting another of their capital pantomimes, under the title of "Cinderella," which finds great favour. In an all-round good cast are William Miller (Baron), Marion Boughton (Cinderella), Billy and Ida Kathrena (Ugly Sisters), and Holson and Bert (comedians).

LYRIC. — L., Liverpool Lyric Theatre Co., Ltd.; M., Mr. H. C. Arnold; Mus. D., Mr. Cleaver Howard.—In an attractive variety bill figure Alex. Mee and company in a most diverting farce, "At Ten o'Clock To-morrow"; Cara Magda, with a clever trapeze act; W. B. Raby, an up-to-date comedian; Halma, the dancing juggler; Stella Magni and Partner, with a musical interlude; Victor and Velma, athletes; and Rene Rice, comedienne.
Boors, The Chemists, Boots' Corner Church-street; 11-13, London-road; 1, Leece-street; 203, Scotland-road; 8, West Derby-road; 233-235, Park-road; 113, Lodge-lane; 79, Wavertree-road; Prudential Buildings, 38, Dale-street; 45-47, Lord-street; 45, Walton Vale, Aintree; 383, Smithdown-road; 116, St. Mary's-road, Garston; 53-55, Seaforth-road; 111-113, County-road, Walton; 66-68, South-road, Waterloo; 51, Stanley-road, Bootle.

MANCHESTER.

PRINCE'S THEATRE.—P., The United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; M. C., Mr. Chas. W. Chambers.—A big show here this week is the successful musical comedy, "Irene," presented by Sir Alfred Butt. Throughout the rather unusual arrangement of seven scenes the interest is unflagging, and a strong cast, headed by Miss Bibi Delabere, Miss Billie Browne, Mr. Algernon West, and Mr. Harry Ray, get all that is possible out of the theme.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. Jas. Richardson.—The provincial tour of Miss Gladys Cooper's production, "Wedding Bells," began here on Monday in most gratifying style, as was to be expected from its great success at the Playhouse Theatre in London. The touring rights have been acquired by Messrs. Macdonald and Young, who have been to the fore lately in providing amusements for Manchester, and who are presenting it in conjunction with Mr. Gilbert Miller. In the rôle of Rosalie, Miss Cooper's part in London, Miss Jane Savile plays with great charm and success, and her efforts are well matched by Mr. Leo Carroll as Reginald Carter, the character created by Mr. Owen Nares. Mr. Peter Bassett and Mr. H. Douglas Greet are also conspicuously good, and the performance as a whole is delightful.

ARDWICK EMPIRE. — M. D., Sir Oswald Stoll; A. M., Mr. A. C. Duncan; M. C., Mr. R. Hardwick.—"The Girl for the Boy," the popular musical comedy, is proving a big attraction here. Doris Russ and Hal Gordon lead a capable company, and by way of a departure from variety is an acceptable and enjoyable change.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Rex Sugden; M. C., Mr. C. H. Bayley.—A big bill here includes Dan Rolyat, the popular comedian; Joe Cohan and Anna Dorothy, two wise fools; Freddie Frome, comedian; Anna West, eccentric comedienne; Alfy Benson, comedian; Cooke, Mortimer and Harvey, in a novelty sketch; the Brazilian Trio of expert comedy musicians; and Ernest Krake and Co. in their screaming tram conductor act.

KING'S, LONGSIGHT. — P., Messrs. Broadhead and Son; A. M., Mr. Geo. Steel; M. C., Mr. Jos. Hartley.—The popular Raynor Repertory Co., starring Miss Ennis Lawson, are drawing their usual full houses here. The plays are "The Case of Lady Camber," "Wheels Within Wheels," and "The Morals of Marcus."

ROYAL OSBORNE THEATRE. — P., Messrs. Broadhead and Son; A. M., Mr. Jas. Brearley; M. C., Mr. Chas. Wright.—Messrs. Jazon and Montgomery's pantomime, "Babes in the Wood," continues here its successful tour of the local circuit.

PALACE.—M. D., Mr. Alan Young; A. M. & Sec., Mr. Jesse Hewitt; Asst. M., Mr. Walter McLaren; Mus. D., Mr. T. Wrathmell.—The last two weeks of that highly successful Wylie-Tate pantomime, "Jack and the Beanstalk," are announced. Dorothy Ward, Shaun Glenville, Jay Laurier, Amy Verity, and Fred Allandale are big favourites.

HIPPODROME.—M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. F. C. Brooks; Advt. M., Mr. D. Forbes Winslow; Mus. D., Mr. Walter Hague.—A first-rate programme here includes Roy Rice and Mary Werner, in negro comedy, "On the Scaffold"; May Sherrard, comedienne; Frank Elliston and company in "Dear Old Bean"; Irene Magley and Monte Wolfe, in song and dance; Ethel Bull, a fine soprano; Rich Hayes, the lazy clown; Southwood and Pink Lady, in pleasing scena; The Hadens, in singing and dancing; and Ted Marcell, very clever on skates.

HULME HIPPODROME.—P., Messrs. W. H. Broadhead and Son; G. M., Mr. H. Winstanley; R. M., Mr. Hearn; A. M., Mr. Harry Boyle; Mus. D., Mr. Ed. Jones.—Here, twice nightly, the attraction is Mr. Walter Bishop's grand pantomime, "Dick Whittington," with Edna Latona in the name part, after a successful week at the local Metropole Theatre.
Boors, The Chemists, 15, 17, and 19, St. Ann-street, St. Ann's-square; 48 and 50, Oldham-street; and 39, Market-street.

NORTH SHIELDS.

THEATRE ROYAL. — L. and M., Mr. Stanley Rogers; G. M., Mr. Horace Lee; A. M., Mr. Sydney Hellyer; M. D., Mr. Charles Turner.—Mr. W. W. Ellis presents "A Week-End."

BORO' THEATRE.—P., Messrs. Thompson and Collins; G. M., Mr. G. F. Hill; R. M., Mr. James Johnson; M. D., Mr. Cecil Lavender.—Mr. Clyde Twelvetrees ('cellist), Miss Nita Edwards (soprano), and Miss Ethel Eyre (pianiste), in musical interlude; Romeo and Rip, in ventriloquial act; and pictures.
Boors, The Chemists, 15-17, Saville-street.

SOUTH SHIELDS.

MARINA THEATRE.—L. & R. M., Capt. John Bainbridge; Mus. D., Mr. G. Whittington.—B. Best presents the musical comedy burlesque, "Do You Know Why?" featuring Phyllis Vinton, Jack Heddewick, and the Six Iris Girls.

EMPIRE THEATRE.—P., South Shields Empire Palace Theatre Co., Ltd.; M. D., Mr. Richard Thornton; R. M., Mr. Edwin Winter; Mus. D., Mr. Joseph Campbell.—A. D. McFarlane presents Ida Crispi in the revue, "Short and Sweet," supported by Uty Rowlands.

QUEEN'S THEATRE.—P., The Borough Theatre Co. (South Shields), Ltd.; Mus. D., Mr. J. Todd.—The Stillios and their canine wonders; The Three Piccadillians, in a charming musical act; and pictures.

PALACE THEATRE.—P., High Shields Palace Theatre Co., Ltd.; M. D., Mr. Richard Thornton; R. M., Mr. J. McColl; Mus. D., Mr. Harry Verd.—Arthur Jackson, singing and dancing violinist; The Brownlies, comedy duo; and pictures.
Boors, The Chemists, 39, King-street.

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M. & T., Mr. J. E. B. Beaumont.—No more popular engagement could be made than that of the D'Oyly Carte Opera Company, in Gilbert and Sullivan's operas, which includes "The Gondoliers," "Patience," "Iolanthe," "Yeoman of the Guard," "Pirates of Penzance," and the ever-popular "Mikado." An excellent company includes—Messrs. Leo Sheffield, Darrell Fancourt, Sydney Granville, Derek Oldham, and Henry A. Lytton. Misses Sylvia Cecil, Catherine Ferguson, Elsie Griffin, and Bertha Lewis.

THEATRE ROYAL.—M. D., Mr. John Hart; G. M. & T., Mr. J. E. B. Beaumont; A. M., Mr. Maurice Mohony.—Mr. Walter Saltoun and Miss Aimee Grattan-Clyndes present the drama, "Seven Nights in London." A capable company includes Messrs. Edwin Clive, Bert Pemberton, Edwin Clarke, Liston Graham, Misses Amber Kyville, May Rosine, Holly Haslewood, and Maud Lambert.

EMPIRE, LTD. — M. D., Mr. R. H. Gillespie; R. M., Mr. R. Sidebotham; Mus. D., Mr. W. S. Martin.—A capital programme is well sustained by Max Darewski, the brilliant composer and pianist, in selections from his repertoire; Fred Russell, ventriloquial humorist; Austin Rudd, comedian; Shawlene, the whistler; the Real McKays, Scotch entertainers; Beaucaire and his Butlers, in smart juggling act; and The Robertys, in a sensational novelty act.

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Mus. D., Mr. W. Bingley.—Lewis and Gordon present Sam Mann, American character actor, supported by a good company, in "The New Conductor." Other turns are given by Nellie Wigley, comedienne, a big favourite, fresh from her pantomime success in "Cinderella" at the Empire; Denis O'Neil and Pat Thayer, in song successes; Carrodus, violinist; Hall and Turn, acrobatic act; The Stampeders, in a sensational combination of comedy trick-riding and eccentric dancing; and Gladys Wright and John Hartley, in "Songs Sung Differently."
Boors, The Chemists, 55 and 57, Snig Hill; 252-54, West-street; 599, Attercliffe-road; 7, Netherthorpe-place; 97, South-street; 34, 36, Spittal-hill; 264, Shalesmoor; 183-85, Attercliffe-common; 440, Abbeydale-road; 207, Broomhall-street; 6, High-street; 2-4, Duke-st. Park; 514-18, London-road, Heeley Bridge; 203, South-st., Mon.; 652, Stanifforth-

"THE ERA" FILM SECTION

TOPICS OF THE TRADE.

ROYALTY AND THE SCREEN.

KING ALFONSO'S FILM VENTURE.

THE news that the King of Spain is to be the moving spirit of a new film company recently started at Madrid, in which he is to be both one of the principal shareholders and a director, is not so startling as it would have been a few years ago. The cinematograph, which, not so very long ago was looked upon as something in the nature of a "parvenu" by the traditional Arts, has been gradually growing aristocratic. The war gave it a great fillip in this direction, and the recent practical cordiality of the Prince of Wales towards it has raised it still higher in the social scale. Noblemen sit on its directorates, Prime Ministers show, what might be termed, an unaLloyd-Georgian interest in it, and the daughter of the patrician vies with the daughter of the proletariat in her frantic effort to realise the dream of her life and become the latest pet of the pictures. And now a Monarch has, so to speak, set the crown on the cinematograph's social success by becoming a director!

CHANCE FOR UNEMPLOYED MONARCHS.

If the word is used in its Los Angelian sense, to signify a producer, we can see the lucky renter who secures the British rights of His Majesty's first film getting some splendid free publicity. "The Toreador's Revenge," a Super-Super Drama, written by King Alfonso, produced by King Alfonso, and featuring King Alfonso in the Star Part, why, even the many trade publicity men who are ignorant of the difference between Publicity and Advertisement might make something out of this! And it occurs to us that the likeable young king might do worse than engage for his leading artists some of the Royalties who are now unemployed. What subjects for screen comedy, for example, Wilhelm and Ferdinand would make! Or rather, since a monarch cannot be a "subject," what objects!

Seriously though, the report from Madrid, which is certainly founded on more than mere rumour, gives some indication that, with the arrival of this year of grace, 1921, the cinematograph has, at last, definitely won the appreciation and good will of every class of the community. It has no enemies among the leaders of the nations any more than it has among the class who are typical of the rank and file of those nations. Its few ill-wishers form an insignificant and discredited minority, whose animosity could no more injure it than an impertinent boy armed with a pea-shooter can injure one of the palatial temples in which the devotees of the cinematograph gather to behold its wonders on the screen.

ROUND ABOUT FILMLAND.

A Tale of the People—Film Stars at Bal Masque—Wonder Spots of the Italian Reviera.

"Demos."

Mr. Denison Clift, who recently achieved such a success with the film version of "The Diamond Necklace," is now engaged on George Gissing's "Demos," the first of that writer's books to be filmed. "Demos," a tale of the people and of a leader of the people, contains some impressive crowd and factory scenes, including one in which fifty tons of molten steel flow from the open hearth into a gigantic ladle in the pit of a great iron foundry. Milton Rosmer plays the chief part, supported by a fine cast, including Evelyn Brent, Mary Brough, Haidee Wright, Gerald McCarthy, and Warwick Ward.

Gaumont's.

There will be a short break in the regularity of Gaumont trade shows to give the booking department an opportunity of concentrating upon the new sets of two-reel dramas and Christie comedies just announced. Trade shows will be resumed on March 4, with a new "Fine Art" production, "Friend of the Mountains." In the meanwhile, exhibitors can see the new two-reel dramas and Christie comedies in the Gaumont Private Theatre, 6, Denman-street, by appointment.

"Around the Town."

Among the features of a particularly interesting number of "Around the Town," released last week, was an interesting demonstration of an instrument for recording the effect of sound waves, called the Audiometer, an invention of Professor A. M. Low, A.C.G.I. The instrument has considerable practical value for engineering purposes and in other directions. In "Around the Town" it is shown in operation recording the effects of the sound waves set up in Piccadilly by the heavy traffic, and a contrasting record is shown with the instrument demonstrating the effect of the musical voice of a member of the fair sex. A touch of humour is provided by the record of a landlord's voice asking for the rent, and the benefit of rubber roadways is also shown by the gentle undulations recorded.

The "brains" of the instrument have been photographed, and they appear to consist in the main of a vibrating diaphragm which touches a tiny mirror the size of a pinhead, which, in turn, reflects spots of light and produces a photographic record.

In Aid of Disabled Soldiers.

Those who wish to see film stars in the flesh will have an excellent opportunity of doing so on March 3, when a bal masque, in aid of the Silver Badge Training Centre of Disabled Soldiers, is to be held at the Hyde Park Hotel. Many well-known personages in the British film world will be there, including Mr. Walter West, acompanied by all the Broadwest artists, Violet Hopson, Stewart Rome, Gregory Scott, Cameron Carr, Pauline Peters, and Mrs. Hayden Coffin. There is to be a battle of real flowers, and Gipsy Camp, which will include a fortune and a crystal gazer, a Lucky Dip, and prizes ranging in value from £25 to £5.

Vitagraph.

Catherine Calvert, after completing work on "Dead Men Tell No Tales," was cast by the Vitagraph Company in the rôle of "Maryland Calvert" in the forthcoming Tom Terriss production, "The Heart of Maryland," a super screen adaptation of the famous Belasco play. Miss Calvert has won a reputation on both stage and screen as one of the great artists of the day.

"False Colours" is the title of Alice Calhoun's forthcoming Vitagraph production.

Football Match at Sheffield.

A charity football match was held on St. Valentine's Day on the Bramall-lane Ground, Sheffield, between teams selected from the Cinema Trades and the Sheffield pantomime artists. The day was beautifully fine, and a crowd of close on 25,000 gathered to witness the match, which, if it did not follow on strict football lines, created much amusement. Miss Dorothy Craske, principal boy at the Theatre Royal, set the ball going in the first half, and Miss Manora Shew (of "Moire" fame), in the second half. All the expenses were defrayed by the Cinema Trade, and the entire proceeds, which are well over £1,000, will be handed over to the local hospitals. The hard-working committee, headed by Mr. E. C. Clayton (chairman), Mr. H. Bramwell (vice-chairman), Mr. Wilfrid Bryan (treasurer), and Mr. Frank C. Clayton (secretary) are to be congratu'ated on the great success of their efforts.

"Fortune of Christina McNab."

In mentioning the "Fortune of Christina McNab" last week, two names were reversed, with the result that Colin McCrae was mentioned as playing the part of David Hawthorn. The player is David Hawthorn, who played lead in "Testimony," and Colin McCrae is the character.

"The Lunatic at Large."

Hepworth's will be holding their next trade show in London on March 2, at the New Gallery Kinema, Regent-street, W. 1, at 11 o'clock. The picture is another of the "Edwards' Series," and is a version of the farce by J. Storer Clouston, "The Lunatic at Large." Again Henry Edwards plays the leading rôle, in addition to being responsible for the production, and he is supported by the popular and versatile Chrissie White and a strong cast.

Next Granger-Binger Film.

For the next Granger-Binger film, "Kitty Tailleur," which is adapted from May Sinclair's successful novel of the same name, one of the companies, under the direction of Frankland A. Richardson, has visited Italy, and obtained beautiful exterior scenes, including glimpses of some of the wonder spots of the Italian Riviera. Santa Margherita was made the headquarters, and the company stayed at the Imperial Palace Hotel, famous as the locale of important war conferences. The terraces and gardens of the hotel will be seen, and some scenes were actually "shot" from the Royal Suite, which for the first time was opened for the use of a film company. This also applies to the gardens of the Marquis Spinola, which were kindly lent for the production. Marjorie Hume (released for this picture by Famous-Lasky), who plays the title-rôle, declares it to be the best part she has ever played on stage or screen. Lewis Dayton has a strong dramatic rôle as male lead, and the cast further includes Ivo Dawson, Nora Hayden (Mrs. F. A. Richardson), and George Denby.

Dog as Raconteur.

The producers of those unique scenics, Granger's "Marvels of the Universe," have introduced a wonderfully clever wire-haired fox terrier, who tells the story of his life in "A Tale of a Terrier."

FORTHCOMING TRADE SHOWS.

LONDON.
Civilisation's Child (West. Imp.), Own Theatre, 2.45, Feb. 24 and 25.
Shipwrecked Among the Cannibals (F.B.O.), Own Theatre, 11 and 3, Feb. 23.
Half a Chance (Pathé), London Pavilion, 2.30, Feb. 23.
Sherry (Brit. Fam. Films), Shaftesbury Pavilion, 11, Feb. 23.
Half a Chance (Pathé), Own Theatre, 11, Feb. 24.
The Country Fair (Moss), London Pavilion, 3, Feb. 24.
Friend of the Mountains (Gaumont), West-End, 11, March 4.

BELFAST.
Way of a Man (Gaumont), Own Theatre, 11, Feb. 23.
Beggar in Purple (Pathé), Panopticon, 11.15, Feb. 23.
Girls Don't Gamble (Gaumont), Own Theatre, 11, March 2.

BIRMINGHAM.
Civilisation's Child (West. Imp.), Own Theatre, 3, March 1.
Smiling All the Way (Gaumont), Futurist, 11, Feb. 23.

BRISTOL.
Number 17 (Fox), Savoy P.H., 11.15, Feb. 23.
Girls Don't Gamble (Gaumont), Queen's, 11.30, March 1.

CARDIFF.
Way of a Man (Gaumont), Cinema Ex., 2.30, Feb. 23.

DUBLIN.
Girls Don't Gamble (Gaumont), Own Theatre, 11.30, March 1.

EDINBURGH.
Thy Soul Shall Bear Witness (General), Tollcross Cinema, 11, Feb. 23.

GLASGOW.
The Fighting Schoolmaster (F.-Lasky), Cinema House, 11, Feb. 23.
The Wrong Woman (St. Mungo), Salon, 11, Feb. 23.
Half a Chance (Pathé), Cranston's, 11, Feb. 23.
The Golden Hope (Jury), Own Theatre, 2.30, Feb. 23.
Case at Law (West. Imp.), Salon, 11, Feb. 24.

LEEDS.
Red Foam (Walturdaw), Cinema Ex., 10.40, Feb. 23.
Diamonds Adrift (Vitagraph), Cinema Ex., 11.40, Feb. 23.
Moon Madness (Jury), Cinema Ex., 2.30, Feb. 23.
Partners of Fate (Fox), Cinema Ex., 11.40, Feb. 24.

LIVERPOOL.
Girls Don't Gamble (Gaumont), Scala, 11, Feb. 23.
Girls Don't Gamble (Gaumont), Own Theatre, 2.30, Feb. 23.
Cross Currants (West. Imp.), Cinema Ex., 2.30, Feb. 23.
The Land of Promise (Phillips), Cinema Ex., 11, Feb. 23.
The Likeness of the Night (B.E.F.), Futurist, 11, Feb. 23.
Dinty (International), Futurist, 11, Feb. 24.
Diamonds Adrift (Vitagraph), Scala, 11, Feb. 24.
Smiling all the Way (Gaumont), Scala Super, 11, March 2.
Smiling all the Way (Gaumont), Own Theatre, 2.30, March 2.

MANCHESTER.
Cross Currants (West. Imp.), Own Theatre, 2.30, Feb. 25.
Half a Chance (Pathé), Own Theatre, 11 and 2.30, Feb. 23.
Poor Young Man (L.I.F.T.), Cinema Ex., 11, Feb. 23.
Harvest Moon (Wardour), Futurist, 11.15, Feb. 23.
Harvest Moon (Wardour), Own Theatre, 2.30, Feb. 23.
The Little 'Fraid Lady (Jury), Cinema Ex., 2.30, Feb. 23.
The Iron Rider (Fox), Deansgate, 11, Feb. 24.
Half a Chance (Pathé), Own Theatre, 11 and 2.30, Feb. 24.

NEWCASTLE.
Man Who Made Good (West. Imp.), Own Theatre, 11 and 2, Feb. 23.
Love Madness (Wardour), Pavilion, 11.15, Feb. 23.
Love Maggie (Granger), Stoll P.T., 11.15, Feb. 23.
She Played—and Paid (Moss), Stoll P.T., 11.15, Feb. 24.
Likeness of the Night (Brit. Ex.), New Pavilion, 11, Feb. 25.
Smiling All the Way (Gaumont), Own Theatre, 11 and 2, Feb. 23.

NOTTINGHAM.
Heliotrope (F.-Lasky), Long Row P.H., 11, Feb. 23.
The Right to Happiness (F.B.O.), Scala, 11, Feb. 23.

SHEFFIELD.
The Scuttlers (Fox), Electra Palace, 11, Feb. 23.
Love Maggie (Granger), Albert Hall, 11, Feb. 23.

NEW PICTURE THEATRE FOR ST. LEONARDS.

The Elite Picture Theatres (Hastings and Bristol), Ltd., who recently purchased the Royal Concert Hall, St. Leonards, commenced their picture season last Monday evening, when an excellent programme was submitted. The interior of the hall has undergone a complete change, the ceiling has been renewed, and the walls covered by new decorative plaster work. The floor of the auditorium has been raised to form a gentle slope, ensuring a good view of the screen from all parts. The heating apparatus has been thoroughly overhauled and brought up to date. The provision of a balcony to seat nearly 500 persons has been carried out in the most approved manner, without a single obstructing column. The whole building furnishes accommodation for nearly 1,500 persons, and the seating arrangements are of the latest automatic tip-up variety, beautifully upholstered. The screen is believed to be the largest in the county, and the new machines used for projection are of the latest pattern, resulting in a perfect picture. There is an excellent orchestra. Mr. M. Williamson Broad is the resident manager for the Elite Picture Theatres.

Something New In Scenics.

Granger's "Marvels of the Universe" have won a high place on the screens of this country by virtue of their pictorial beauty, perfect photography, and infinite variety. The latest development in the production of these films is the use of a new process of "soft photography," first employed, it is said, by that master of camera art, David Wark Griffith.

A new picture house, owned by Messrs. Menzies has been opened in Stirling.

TRADE SHOWS OF THE WEEK.

By "THE ERA" SPECIAL REVIEWERS.

"COPPER MASK."

LOVE FOR THE SAME GIRL PARTS FIRM FRIENDS.

Production ..... African
Type ..... Drama
Length ..... Five Reels
Distributors ..... I.V.T.A.

The story of a South African "Dick Turpin," "Copper Mask" is a stirring film of adventure and thrills. The hero steals from the rich to aid the poor, his identity being concealed from even his followers. While out riding, Peters, his able lieutenant, meets with an accident from which he is rescued by the courage of Aurora Stone, daughter of a neighbouring farmer. Peters falls in love, but Copper Mask also wants the girl, and endeavours to kidnap her. She is warned in time by Peters, who, thought to be a traitor, is shot by his master. The wounded man, however, is able to convince "Copper Mask" of his innocence, but during the conversation Aurora becomes acquainted with the outlaw's identity and calls in the police. Copper Mask makes a desperate bid for freedom, but is shot by the police.

[*See our Film Markings.*]

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"THE HARVEST MOON."

FATHER'S SACRIFICE TO ENSURE DAUGHTER'S HAPPINESS.

Type ..... Drama
Star ..... Doris Kenyon
Length ..... Five Reels
Distributors ..... Wardour

"The Harvest Moon" is a production of much charm and interest, finely acted, and should make a wide appeal. Doris Kenyon is the daintiest of heroines, and Wilfred Lytell a convincing leading man, while some splendid acting is contributed by the impersonator of Mons. Avin. The film opens with some picturesque country scenes, and interspersed here and there are many artistic touches that cannot fail to be appreciated. Another excellent point is the photography, whilst the story is original from start to finish.

[*See our Film Markings.*]

* * *

"PARTNERS IN FATE."

FILM WITH A ROBINSON CRUSOE ATMOSPHERE.

Production ..... William Fox
Type ..... Drama
Star ..... Louise Lovely
Length ..... Five Reels

Films with a desert island theme are much favoured by producers nowadays, and in "Partners of Fate" Fox have contributed a very attractive specimen. Louise Lovely is her usual charming self as the wife of an unworthy husband, and in the chief male rôle is that fine actor, William Scott. The island scenes are realistically presented, and there is a particularly clever shipwreck. Fox's photography is generally perfect, and in the present case it is well up to its usual high standard. The ending is perhaps a trifle unconvincing, but the story is one which should appeal to most audiences.

* * *

"THE HOUSE WITHOUT CHILDREN."

MOTHERHOOD PROBLEM PICTURE.

Production .. Argus Enterprises, Inc.
Stars.. Richard Travers, Helen Weer, and Henry G. Sell
Type ..... Drama
Length ..... 6 Reels
Release ..... April, 1922

It is only charitable to assume that the Censor was caught napping when he granted a certificate to this film, shown to the trade at the Alhambra recently. One page of the synopsis is taken up with such sentences as "Should a girl marry her betrayer?" "A man marries a girl, knowing her to have been the victim of a libertine, &c. Another unpleasant feature is the crudeness and vulgarity of some of the subtitles, which should be modified in the interests of all concerned. The story deals with the seduction of Florence Wesley, an orphan, by James Cranston, brother of Margaret, the wife of Richard Walker. Margaret objects to motherhood, because it would interfere with her social life. James and Richard go away on business for a twelvemonth, and Florence's baby is foisted on Richard by his wife as her own. He, however, is delighted with his reputed child, and James, who learns that Florence, unknown to herself, is an heiress, marries her. The couple are about to depart on their honeymoon when the child dies, with the result that Florence tells the truth concerning its parentage. James departs alone, Margaret has the maternal instinct developed in her, and Florence has the promise of a brighter future before her, as she has won the love of her uncle's secretary. The characters are admirably acted, and there is nothing objectionable to be found in the pictures themselves.

* * *

"LITTLE MISS SOMEBODY."

MAE MARSH IN A DAINTY PRODUCTION.

Type ..... Comedy-drama
Star ..... Mae Marsh
Length ..... 5 Reels
Distributors ..... Jury's

The above resembles a former popular production dealing with the life of an orphan, but thanks to the charm of Mae Marsh, "Little Miss Somebody" will be able to hold its own anywhere. A dainty story, excellent photography, and splendid acting are the three prominent points, in addition to which there is a charming love interest running through the main plot. Mae Marsh productions are noted for the sparkling quality of their humour, and this latest effort is no exception to the rule.

[*See our Film Markings.*]

* * *

"THE SIN THAT WAS HIS."

A SHOT FIRED IN HELL IS HEARD AT THE GATES OF HEAVEN.

Production ..... Selznick
Type ..... Drama
Star ..... William Faversham
Distributors ..... Walturdaw's

Shown by Walturdaw's on Friday, "The Sin That Was His" is an admirably produced subject, possessing a strong plot. The performance of William Faversham, as the Atheist, is perfect throughout, and especially fine is his character study of the Imposter Priest. A picturesque little Canadian village is realistically presented, and it is here that the producer has sandwiched between the heavier scenes a few delightful child studies. The photography leaves nothing to be desired, and the story finishes on an original note.

[*See our Film Markings.*]

* * *

"THE FIGHTING SCHOOLMASTER."

HOW A NEW SCHOOLMASTER WAS SUCCESSFUL IN LOVE AND LEARNING.

Production ..... Paramount
Star ..... Monte Blue
Type ..... Drama
Length ..... 5 Reels
Distributors ..... Famous-Lasky

The scene of this picture is laid in a small town in the Southern States. The townspeople have great difficulty in keeping open the children's school owing to the drastic punishments which usually fell to the lot of the schoolmasters from some of the louts attending. A new master arrives, whose methods are successful. He restores discipline, but makes enemies in doing so, the principal ones being a family named Haines. Their revenge takes the form of attempting to ambush the master, and burning down the school house. The master is rescued by the prompt actions of Guinea Jucklin and her father, with whom the schoolmaster resides. The master has a great affection for Guinea, but as the former is engaged to Chris Lundford, the son of a wealthy resident, the course of true love does not run smooth. The love story of Guinea's brother, Alf, for the sister of Chris is interwoven with the story, which abounds with dramatic and humorous situations till the happy termination. Mr. Monte Blue gives a vigorous and manly portraiture to the character of the schoolmaster, which he embellishes with some clever human touches, and is supported by a fine cast of artists. Lighting and photography reach the usual standard of excellence.

[*See our Film Markings.*]

DAA

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FILM MARKINGS.

For the benefit of Exhibitors in London and the Provinces who are booking their programmes solely on our markings, we are in future giving further details. We would point out that the markings allotted to films in this section are given on their relative drawing power to showmen:—

Reference No. .. .. 6—10.
Suit high-class audience.....A | Suit sensational audience C
Suit average audience.....B | Suit any audience .....D

EXCLUSIVES.

Released.	Name.	Brand.	Description.	Feet.	Marks.	Suitability.
Feb. 6, 1922	The Fighting Schoolmaster	F. Players, Melford	Drama	5000	9	B
Not known	Edgar's Little Saw	Goldwyn	Comedy	1000	9	D
Not known	The Man Who Had Everything	Goldwyn	Drama	5000	9¼	B D
Not known	The Copper Mask	African Films	Melody-Drama	4930	8¾	C B
Not known	The Likeness of The Night	B.E.T. Nash	Drama	5000	8½	B
Not known	The Poor Young Man	L.I.F.T.N.E.I.	Drama	5000	9¼	B D
May 192?,	The Harvest Moon	Wardour, Dilrich, Beck.	Drama	6000	9	A B
April 13, 1922	Little Miss Somebody	D	Comedy	5000	9	B
Not known	His Naughty Night	Walturdaw-M. Bankes	Comedy	2000	9	B D
Not known	The Sin That Was His	Walturdaw-Sleznich	—	6000	9½	A D
Sept. 12, 1921	The Nuisance	Vitagraph-Aubrey	Comedy	2000	9	B
May 8, 1922	Diamonds Adrift	Vitagraph	Comedy-Drama	5000	9¼	A B D
Feb. 20, 1922	The Iron Rider	Fox-Russell	Drama	4200	9¼	C B
Not known	All Wrong	Fox, C. Cook	Comedy	2000	9¼	B D
Not known	River of Light	Globe	British	5000	8½	B
Not known	April Fool	Gaumont-Mer	Comedy	2000	8¾	B
Feb. 21 1921	A Cigarette M'krs Romance.	Int. Pro. Fed.	Drama	5000	8¾	B

OPEN MARKET.

Not known	Nonsence	Gaumont-Mermaid	Comedy	2000	8¾	B
Feb. 17	Around The Town, No. 6	Gaumont	Interest	750	9	D
Feb. 2)	Fox News	—	Interest	—	9	
Feb. 2)	Pathé Pictorial	—	Interest	—	8¾	

KILNER'S STUPENDOUS SERIAL

The Romance of the

HOPE DIAMOND

The amazing adventures of the famous jewel which has changed the destines of Kings

BY

MAY YOHE

who once possessed and wore it

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26, Litchfield Street, London, W.C. 2

"THE ERA" FILM SECTION

CINEMATOGRAPH EXHIBITORS' ASSOCIATION.

SCOTTISH BRANCH.

In what manner should Scottish cinema exhibitors fittingly recognise Warriors' Day? This was the leading subject discussed at the recently-held monthly meeting of the Scottish Branch of the C.E.A., which took place in the Central Halls, Glasgow, under the chairmanship of Mr. Mathew Waddell, the President. It was reported by Mr. J. J. Bennell that the entire entertainment industry of the United Kingdom had agreed to support Earl Haig's Fund through this Warriors' Day, and the proposal was that matinées should be held in all the theatres, music halls, and cinemas throughout the country on a particular date, and that the proceeds should be given to this fund without any deduction whatever.

Mr. Bennell said that the question of holding matinées did not commend itself so much to cinematograph proprietors, but the suggestion was that they should set apart the Sunday following Warriors' Day for special performances throughout their different districts. He, personally, felt satisfied that this would produce a very satisfactory and substantial sum, and it was pleasing to learn that this proposal had been taken up most enthusiastically. He very cordially supported the arranging of a special Sunday performance in cinemas as the industry's contribution to this splendid fund.

In the course of the general discussion which followed, Mr. Gilchrist asked if the funds derived from such performances on a Sunday throughout the Scottish cinemas would be given to Scottish applicants, or would go to the National Fund?

The Chairman: It would, of course, go to the National Fund.

Mr. Gilchrist: Well, I think you will all remember what happened in the case of the Prince of Wales' Fund, and the great amount of discontent which there was in Scotland over so much money being sent from Scotland and so little finding its way back here again. I would strongly appeal for this money derived from these Scottish cinema performances being devoted to a Scottish fund.

Mr. Ormiston: We must remember that Earl Haig is a Scotsman, and I think that we can rest assured he will see that Scotsmen are properly treated through this fund.

After Mr. J. J. Bennell and several others had again warmly commended the Scottish cinema industry taking its share in this great movement—through such Sunday shows—the Chairman expressed the opinion that he would much rather prefer to them agreeing to each cinema giving a day's drawings to the Earl Haig Fund. He thought that this plan would be much better than opening their houses on the Sunday, and he thought that they should each set aside a day for this purpose. "This," continued the Chairman, "would be acting just in the same manner as we did on our own Ambulance Day. I really think that we should agree to every house in the country giving a day's drawings, and leaving the Sunday opening out altogether."

Eventually the Sunday suggestion was agreed to by a large majority.

HULL BRANCH.

A meeting of the Hull Branch of the Cinematograph Exhibitors' Association was held in the Grosvenor Hotel, Hull, on Wednesday afternoon under the presidency of Robert Freeman, who was supported by W. Morton, Senior; Reg Tomes, Councillor Butt (Beverley), Brinley Evans, Francis Clare (Savoy, Grimsby), W. H. Maggs, R. Hamsworth, W. W. Lloyd, and E. Butcher, F. C. Willson, acting as Secretary in the unavoidable absence of G. J. Morgan through illness.

It was moved by the President, seconded by Brinley Evans, that a Grand Charity Ball be held in the autumn, to which cinema stars should be invited.

Footballers' Application.

The President reported that the Hull and District Rugby Football League had sought the aid of the cinemas in order to raise funds for St. Dunstan's. He pointed out that any help given to the football league would be credited to them and not the cinemas. Whilst he was in sympathy with the blind, speaking on behalf of the meeting, he felt sure they would gladly help so good a cause if direct application was made to them.

Francis Clare, speaking for the Savoy, Grimsby, said that they had been forced to put their foot down firmly and refuse such applications, so numerous had they become in that town.

Warriors' Day.

The President submitted correspondence he had received from Headquarters regarding Warriors' Day, and after a long and exhaustive discussion it was resolved to write and ask for fuller information before deciding to co-operate. It was pointed out that the great evil in connection with many of the charities was the large amount expended in administration.

W. Morton: You cannot avoid all these management and administration expenses.

Francis Clare gave many instances of waste in administration, gathered from his inside knowledge of many Metropolitan War Charities.

On the motion of Francis Clare, seconded by the President, it was decided to write for fuller information and that the Secretary report the same to next meeting of the Branch.

Self-Denial Week.

Several gentlemen reported that they had had applications individually from the Salvation Army to take up collections in the theatres during "Self-Denial" week. The following resolution was adopted:—That no organisation be permitted to show slides or make a collection in a theatre unless application be made officially and sanction given by the Committee of the C.E.A.

In answer to a question, the President said he understood theatre meant the auditorium and not the vestibule.

W. Morton said that it had been the practice on their circuit to permit the Salvation Army to take up collections in the vestibule of their theatres, and they would still adhere to that practice.

Conciliation Board.

The Ministry of Labour asked for reports of the Conciliation Board of the E.T.U. and the A.M.U. The President pointed out that in regard to the E.T.U. it would be possible to furnish details, but in regard to the A.M.U. that was no longer possible, as they had broken away from the Board.

Income Tax.

It was decided to continue the practice obtaining locally in regard to charging subscriptions against profits.

It was resolved to hold the next meeting at Grimsby.

The Committee endorsed the nomination of Mr. Buchanan as Vice-President.

ASSESSMENT APPEALS.

The policy of many assessment authorities in revising the rating basis of theatres led to important appeals at Preston Quarter Sessions on February 17. Jas. Sharples, proprietor of the Picture Hall, Barrowford, appealed.

Mr. Langdon, K.C., said in 1914 the gross rating was £30, and the net rating £24. Now the figures were £167 and £100. The manager said the takings for two months were about £26 a week. Previously they were about £41.

Mr. Page, K.C., said the appellants had come to fight on the structural value.—Appeal dismissed.

John and Wm. Smith, proprietors of the Cinema Hall, Brierfield, were the appellants in another case. Mr. Page contended the place had been an absolute failure.

Mr. Smith, appellant, said the net loss for the first four years was £121 12s., and the net gain for the last two years was £131 18s.

The Court fixed the rateable value at £98, and the appeal was allowed with costs.

Concerning the Grand Theatre, Nelson, the appellants were Livesey, Roberts, and Hartley. In 1907 the rating was £307 gross, and £250 net. In 1920 the gross rate was fixed at £767, and £460 net. The overseers were prepared to accept £360. The offer was accepted.

The owners of "Varieties," Colne, also appealed. Mr. Langdon said in 1914 the gross rating was £175, net £148. In 1920 the figures were £833 and £500. There was seating for 1,034, and there were nine shows a week, the takings being £33 each show, or £297 a week. An expert said in many cases owners of these places are worse off to-day than in 1914 owing to the increased cost of production. The appeal was dismissed with costs.

Regarding the Alhambra Theatre, Nelson, an arrangement was made whereby the rating value was reduced from £172 to £100; the Empress Picture Hall, Burnley, from £490 to £350; and the King's Hall, Burnley, from £225 to £120. The remaining cases were dismissed with costs: the Picture Palace, Barrowford; the Central Hall, Colne; the King's Theatre, Colne; Victoria Hall, Colne; Electric Palace, Nelson; Queen's Theatre, Nelson; and Victoria New Cinema, Nelson.

Altogether the Assessment Committee won nine of the appeals, with costs. They lost five, of which four were matters of agreement between appellants and respondents.

"THE AUCTION OF SOULS."

THE SHOWING OF UNCENSORED FILMS.

At Brentford, on Thursday last, Abraham Dubowski and Michael Michaels appeared to an adjourned summons for alleged contravention of a cinema licence at a picture house at Twickenham. The film in regard to which the proceedings arose was "The Auction of Souls." Mr. Wrottesley supported the summons on behalf of the County Council and Mr. H. C. Bickmore was counsel for the defence.

Mr. Bickmore contended that condition 2 of the licence could not be divided and that the notice required by that condition must be served before any exhibitor can be summoned for any breach of the condition. No such notice, it is admitted by the County Council, was given. Even if such notice had been given his contention was that a film, especially such a one as in this case, "Auction of Souls," which had been shown for such a lengthened period and before very notable persons and to which no objection had been or could be taken on the ground that its exhibition was in any way objectionable, should not be interfered with on the new ground now inserted in the licence, that no film should be exhibited unless it had been passed by the British Board of Film Censors, who it was contended were unofficial and non-administrative body whose decision was subject to no review.

Mr. Wrottesley's main contention was that the Council had a perfect right to interfere and stop the picture without notice, and that this was in accordance with their responsibilities to the public.

The Magistrates retired, and on returning into Court the Chairman said the clause bearing on the case seemed to be an unfortunately worded one and had to be studied all through. The Bench had decided to dismiss the summons, and £10 10s. were awarded as costs.

The première of "Colomba" as an opera, from the story of Prosper Merimée (author of "Carmen"), with music by Henri Busser, has been given at the Casino Theatre, Nice. The work was very favourably received, Mme. Charny playing the title-rôle, supported by Mlle. Bugg. This musical drama is the history of Colomba, who has sworn to be avenged for the murder of her father by the Barricini family, and is instrumental in the killing of two sons of that branch. The composer personally conducted, and was heartily applauded.

'A CIGARETTE MAKER'S ROMANCE.'

SCREEN VERSION OF MARION CRAWFORD'S NOVEL.

Distributors .. International Producers' Federation, Ltd.
Stars..Henderson Bland and Dorothy Vernon
Type ..... Drama
Length ..... 5 Reels

The screen version of Marion Carwford's novel will make as irresistible an appeal to all lovers of simple and sincere sentiment as does the written pages of the book, which is still in such demand. Readers of the book will recollect that it deals with the love story of Count Skariatine, who works as a cigarette maker, and Vjera, the poor little shell-maker. Nobody believes his vague story of the fortune that is soon to be his. The eccentricities of his behaviour are put down to the workings of a disordered brain by his kind-hearted fellow-workers. The film well maintains the suspense and interest till the finish, which proves that the hero's supposed hallucinations are true, his friends are rewarded, and he and Vjera are happily married. Mr. Henderson Bland gives a consistent and natural portrayal as the gentle and courteous Count, his impersonation throughout being deserving of high praise, and Miss Dorothy Vernon is pretty and interesting as Vjera. That "A woman's crowning glory is her hair" may astonish the modern maiden with a penchant for bobbed locks, but when Vjera sells her beautiful tresses to enable the Count to keep his ward, it is quite consistent with the spirit and atmosphere of the work. A refreshing absence of sensationalism marks this film, which is also notable for some beautiful Riviera scenes.

[See our Film Markings.]

* * *

'THE MAN WHO HAD EVERYTHING.'

YOUTH WHOSE EVERY WISH WAS GRATIFIED.

Production ..... Goldwyn
Type ..... Drama
Star ..... Jack Pickford
Length ..... Five Reels

Goldwyn's latest production is one which, in addition to being extremely entertaining and humorous, lends itself to discussion, and is much off the beaten track. All who appreciate good photoplays will follow the very likeable hero through his five-reel adventure with intense enjoyment. Jack Pickford makes Harry, the millionaire's son, a delightfully human youth, who, even when he is indulging in the most foolish of escapades, retains his hold on the affections. To cure the boy of his wildness his father takes the advice of a blind beggar, and, anticipating his every wish, gratifies his desires. Comes the time when the boy's better nature asserts itself, and leaving the side of his generous parents, he finds his manhood in good, hard work, gaining in the end what even his father could not give him—love.

[See our Film Markings.]

* * *

"CARNIVAL."

Shown privately by the Alliance Film Corporation, Ltd., at the Alhambra on the afternoon of Tuesday, February 9, this film was striking proof that British companies can turn out work that is equal to the very best of any other nation. This first production of the Alliance Film Corporation was a film version of the play "Carnival," adapted from the Italian and played with great success by Mr. Matheson Lang at the New Theatre last year. It is no exaggeration to say that the film is infinitely better than the play owing to the large amount of local colour that has been introduced. Many of the scenes have been actually taken in Venice, and we were shown entrancing pictures of that exquisite city with her gondolas and canals and palaces. The carnival scene with its gay, fantastic crowds and its kaleidoscopic movement bathed in different coloured lights, with big toy balloons floating overhead, is wonderfully well done and brought a storm of applause. Mr. Matheson Lang and Miss Hilda Bayley take the same parts that they did in the play, while Mr. Ivor Novello plays the tempter, Count Andrea. Mr. Lang proved himself an admirable film actor, while Miss Bayley and Mr. Novello are also intensely sympathetic. It is altogether a most imposing and beautiful production, and reflects the greatest credit on the producer, Mr. Harley Knoles.

A charming touch was given at the close of the performance by the appearance on the stage of Mr. Matheson Lang and Miss Hilda Bayley, accompanied by Mr. Knoles in a specially set Venetian scene.

WATFORD'S SUPER CINEMA.

A large and representative company assembled on Monday afternoon for the official opening of Watford's super cinema, which was performed by Mr. Harry Sainsbury in a few appropriate remarks. He congratulated the promoters in providing Watford with such a handsome and luxurious place of entertainment. He looked upon the cinema as an institution for providing helpful and healthful entertainment. It was with the greatest pleasure that he declared the cinema open.

The building, which has been sumptuously furnished, has accommodation for 1,200 people. An excellent orchestra has been engaged, under the supervision of the well-known firm of De Wolfe, 157, Wardour-street, W. The latest machines have been installed for projecting the pictures.

After the opening ceremony a number of interesting films were shown. A word of praise must be given to Mr. Tom Taylor, the manager of the Palace, and Mr. Baxter, the manager of the cinema, on the arrangements made for the comfort of their guests.

Miss Edith Evans, who is playing Mme. Girard in "Daniel" at the St. James's Theatre, is also engaged in the matinées of "The Three Daughters of M. Dupont" at the Garrick Theatre. In order to accommodate Miss Ethel Irving, Mr. Gilbert Miller has engaged Miss Doris Lloyd to play Mme. Girard at the "Daniel" matinées.

"THE HOUSE WITHOUT CHILDREN."

AN EXPLANATION.

"Singular revelations are being made of the Board of Film Censors' action in granting a certificate to the objectionable sex-photoplay, 'The House Without Children,'" said the "Daily Express" cinema correspondent in Saturday's issue, adding that "when it came before the censor's examiners a certificate was refused," and that "my informant says that in the register of films at the censor's office there is a note against the entry concerning this photoplay to the following effect: 'Recommended that this film should be absolutely rejected.'"

This statement scarcely fits in with the explanation given by an official of the Board, who was asked how a film could be given and refused a certificate at the same time.

"The procedure in the case of 'The House Without Children,'" said the official, "was perfectly normal. Many films come to us 'in the raw' (as, of course, all come), and are given certificates subject to modifications being made. Of such was this one. We took exception to several of its sub-titles, and, on the understanding that they would be eliminated, we passed it for adult exhibition. A few films have, I know, been trade-shown before being sent to us, but this generally accidental occurrence is rare. 'The House Without Children' was certainly censored before being trade-shown, and I have no reason for assuming that the trade show version of it was not the modified version. Anyhow, we stand by the modified version, which means that we regard 'The House Without Children' as quite suitable for the eyes of any man or any woman."

THE SHOWMAN WORLD.

Showmen Entertained

Messrs. Savages, Ltd., of St. Nicholas Works, King's Lynn, entertained 150 of the most important people in the showmen's world to dinner at the Town Hall on Wednesday evening last, the Mayor of Lynn, Mr. Halcombe Ingleby, who is also chairman of Savages, Ltd., presiding. Among the guests were Mr. Pat Collins, president of the Showmen's Guild, and Mr. Chas. Thurston, president of the Eastern Counties' Section.

In proposing the toast of "The Showmen's Guild and the Association of Roundabout Proprietors and Van Dwellers," the Mayor said showmen seemed to grow in grace year by year, and their status was now distinctly higher than it used to be.

Mr. Pat Collins referred to the improvement in the status of show business and to the business capacity of the men engaged in it. The councils of the societies comprised men of energy, brains, and power, and some day they would have a member of Parliament to represent them. They were out for clean, innocent, outdoor amusements for the people.

Mr. Marshall Hill said business was not so good as it had been, and pleaded for reduction in stand rents. Those at Lynn were extortionate. He appealed for more sweet reasonableness from the Corporation.

The Late Jack Bostock.

The inventory of the estate of John Reginald Wombwell Bostock, late of Bostock's Travelling Menagerie, who resided at 5, Burnbank-terrace, Glasgow, has been lodged with the Sheriff-Clerk of Lanarkshire. It amounts to £26,522. Mr. Bostock was accidentally killed in Cannock, Staffordshire, a few weeks ago.

PAYMENT FOR "WEEKS OUT."

The question of payment for weeks out arose in a case which was heard at the Portsmouth County Court on Thursday, wherein Kenneth Scott and Betty Rowlands sued Telford Terris and Madge Fenton, who were said to be the managers of a touring revue company, for £35, being £24 for two weeks' wages, and £11 for railway fares. The male plaintiff said he advertised in "The Era" for an engagement for the two of them, and the male defendant responded to his advertisement, and asked him to send along terms. He wired back that they wanted £14 per week for the two of them, and defendant wired in reply offering them £12. This was accepted, and on December 30 they joined the company at Burnley, and the lady performed there on the Monday, and Scott promised to put in a week's rehearsals, but as they were short of artists, to oblige the defendants, he accepted a walking-on part. On January 15, when they were at Chatham, Terris complained that the lady was weak in her part, and asked them to take a fortnight's notice. He agreed, but on discovering that there was no booking for the following week, he told them it was usual to put up a notice a fortnight beforehand when there would be a "week out." Defendant said he did not pay for weeks out. Plaintiff agreed that they would turn up at Lowestoft the following week, but said he should expect a fortnight's money. Defendant refused to agree to this, and said they could both leave then if they liked. His Honour gave the plaintiffs a verdict for £24, a fortnight's money.

An interesting stage romance culminated happily at Torquay last week when Miss Kathleen Marsh, of Brighton, and Mr. Harry Sergent (professionally known as Mr. Max Miller), were married. The bride was recently a member of the Jack o' Lantern's concert party and the bridegroom one of the principals in "The Rogues" concert party, but both are now appearing very successfully in Messrs. Will Gane and Cecil Morley's Company in "The Girl."

At the wedding ceremony Mr. Arthur Pearse, the popular secretary of the Theatre Royal, where the company had appeared the previous week, gave the bride away, whilst Mr. Will Gane acted as best man; and among those present was Mr. Ben Bramwell (baritone, of Brighton), who is fulfilling a professional engagement in the district. The happy couple received many congratulations and good wishes, and returned to Plymouth for the evening performance of "The Girl."

MUSICAL SUGGESTIONS FOR NEXT WEEK'S FILM RELEASES.

GUIDE TO MUSICAL DIRECTORS.

(SPECIALLY COMPILED FOR "THE ERA.")

Musical directors should not fail to secure the "Suggestions" for film accompaniments which appear week by week in "The Era." Directors who take advantage of these "Suggestions" will have five days in advance of the release in which to obtain the necessary selections. Musical suggestions, if published, should be sent on when the film is booked, but they seldom arrive before the film, if at all.

This is the secret of the musical director's trouble. He either gets none or they are too late to use for the first house. The Editor of "The Era" has therefore resolved that he will do all in his power to assist in this matter by publishing as many suggestion sheets as possible.

This week's instalment supplies the music most suitable for the following films:—

"HIS OFFICIAL FIANCEE."

Five Reels.
Paramount-Artcraft Film.
Released February 28.

Change Cues.	Style.	Nature of Number.
Opening	Serenade..	Slo. Flo.
†Serenade	(Grunfeld)	
Miss Trant, Mr. Waters	Romance..	Lit. Bri.
*When Miss Martin knocks	Mysterioso	Long Slo. Agit
†Spada Overture (beginning	(Zerco) movement	t)
I—I accept	Romance..	Long Ser. Flo. Mel.
After a frigid lunch..	Intermezzo	Mod. Flo.
Sydney Vandeleur, an artist	Romance..	Slo. Flo. Mel.
†Romance	(Grunfeld)	
Two weeks later ..	Romance..	Slo. Flo. Mel.
*When Miss Martin re-enters	,, ..	Lit. Flor.
A week later, fortified	Intermezzo	Lng. Sld. Flo.
†Play of Colours (Side)		
Major Montresor ..	Romance..	Mod. Flo.
Uncle Albert Waters	Intermezzo	Bri. Flo.
†Minuet Regence (Guilla ume)		
An eternity later ..	Minuet ..	Slo. Lit.
*When Waters and Miss Martin alone	Romance..	Long Slo. Flo. Mel.
Monica spends half the night	,, ..	Slo. Flo. Mel.
That is promotion, isn't it?	Intermezzo	Lit. Flor.
*When Miss Martin enters	,, ..	Lit. Bri.
†Kymo	no (Volgt)	
Happy days at Porth Cariad	Romance..	Slo. Flo. Mel.
Then Monica suspects	,, ..	Ser. Flo. Mel.
Some friends of Billy's	Intermezzo	Lit. Smpl. Flor.
Up to the very moment	Romance..	Slo. Flo.
†Romance (Still)		
The next morning ..	Romance	Path. Mel.
You realise, don't you	,, ..	Ser. Flo. Mel.
I'll tell you all about it	,, ..	Lng Flo. Mel.
*When Waters embrace Miss Martin	,, ..	Very short Love Mel.
†Valse d'Amour (Lubbe)		

* Action. Rest titles.

† Published by De Wolfe, 157, Wardour Street, W.

"BLACK SHADOWS."

Fox Film.
Released February 28.

Change Cues.	Style.	Nature of Number.
PART I.		
Opening..	Romance..	Slo, Path.
†Romance (	Bernheimer)	
In the Fordyce Home	Intermezzo	Lit. Bri.
So Marjorie	Romance.	Lit. Flo.
Professor Potter ..	Valse lente	Slo. Myst, Mel.
†Miss Eva (Cayes)		
PART II.		
*When Mrs. Fordyce in her room	Romance..	Flo. Mel.
†Murmuring	Breeze (Jensen)	
*When Marjorie in drawing-room	Piano solo	Shrt. Bri.
*When Janet and Barnard leave	Romance..	Slo. Flo.
†Berceuse (	Translateur)	
But even her vigilance	Intermezzo	Bri. Flor.
A state of	Romance..	Sli. Myst.
PART III.		
Opening..	Romance,,	Sli. Dram. Mel.
†Reverie	(Schutt)	
Week after week ..	Romance..	Sli. Myst.
*When Janet goes to car	,, ..	Slo. Flo. Mel.
†Berceuse	(Beaume)	
*When party leave in car	Romance..	Love Mel.
†Serenade	(Feure)	
Mr. Barnard's intentions	Romance..	Slo. Flo. Mel.
With Janet falling ..	,, ..	Dram. Ex. Mel.
PART IV.		
Midnight	Romance..	Myst. Sli. Ex.
Afternoon	,, ..	Lit. Bri.
While the police ..	Dramatic	Ex. work up
*When necklace missed	Romance..	Dram. Ex. work up
†Elegie	(Gomes)	
*When Joe opens door	Agitato ..	Ex. work up
†Jeppo le Musicien Ouverture (Zerco) (Allegro)		
The dinner party ..	Valse lente	Bri. Lit.
*When scene changes..	Romance..	Dram, Mel. work up
PART V.		
Opening..	Romance..	Slo. Path. Mel.
*When Janet and Grandma enter	,, ..	Dram, Ex. Mel.
I saw you	,, ..	Dram. Ex. Mel.
*When police arrest Barnard	,, ..	Love Mel.
†La Derniere Chanson (de Smetsky).		

* Action. Rest titles.

† Published by De Wolfe, 157, Wardour Street, W.

"BUILD THY HOUSE."

Ideal Film.
Released February 28.

Change Cues.	Style.	Nature of Number.
Introduction during titles	Patriotic..	L'nd of Hope and Glory
Opening of story ..	Romance..	Dram. Ex. Mel.
Helen	,, ..	Lit. Flo. Mel.
Jim Medway	Overture ..	Dram. Ex. (strike)
†Dramatique (Zerco)		
*When scene changes	Romance..	Dram. Ex. Mel.
†Souvenir D'Antan (Ackermans)		
Arthur Burnaby ..	Romance..	Lit. Flo. Mel.
The lunch hour ..	Overture ..	Dram. Ex. Hry. (strike)
†Italienne (Zerco) (Allegro)		
*When Medisay goes to Dawson	Romance..	Dram. Ex. Mel.
It's no use Jim ..	,, ..	Path. Mel.
Meanwhile Dawson ..	,, ..	Lit. Flo. Mel.
Segue	,, ..	Slo. Flo. Mel.
*When strikers in room	,, ..	Dram. Agit.
†Victor Hugo (beginning) (Zerco)		
Weeks of argument ..	Romance..	Path. Mel.
*When Dawson arrives at office	,, ..	Dram. Ex. Mel.
*When typist leaves ..	,, ..	Lit. Flo. Mel.
†Melodie Enchanteresse (Ackermans)		
*When scene changes..	Romance..	Dram. Ex. Mel.
*When notice seen on board	Overture ..	Dram. Ex. Alleg.
*When Burnabyreturns to office	,, ..	Hvy. Dram. Ex.
Some time later ..	Romance..	Dram. wk.up
Meanwhile Helen ..	,, ..	Path. Flo. Mel.
†Adagio Sonata Pathetique (Beethoven)		
Burnaby who loses ..	Romance..	Dram. Ex. work up
Clarkis	Mysterioso	Sli. Dram.
Burnaby tells Helen..	Romance,,	Path. Mel.
†Ave Maria (Rossini)		
The following morning	Romance..	Dram. Ex. Mel.
The political campaign	,, ..	Agit. wk. up
†Victor Hugo (Zerco) (Allegro)		
A new arrival	Romance..	Dram. Mel. work up
*When Burnaby sees woman in office	Overture ..	Slo. Dram. work up
That Evening	Romance..	Dram. Ex. Mel.
During the war ..	Slow March	Military style pp.
†Salve Imperator (Tuck)		
*When vision seen ..	One Step ..	pp throughout
*After vision	Patriotic..	L'nd of Hope and Glory
And so he gave me ..	Dramatic	Slo. tremo. movt.
†Largo Appasionata (Beethoven)		
One convert calls ..	Romance..	Slo. Flo. Mel.
*When all leave hospital	,, ..	Dram. Ex. work up
*When Dawson and Chaplain shake hands	,, ..	Lit. Flo. Mel.
†Serenata (Zuschied)		

* Action. Rest titles.

† Published by de Wolfe, 157, Wardour Street, W.

"ALARM CLOCK ANDY."

Five Reels.
Paramount-Artcraft Film.
Released March 3.

Change Cues.	Style.	Nature of Number.
Opening	Intermezzo	Lit. Bri. Flor.
†Feminas (Fresco)		
No time for combinations	Romance..	Sli. Ex. work up
William J. Blinker, in three	,, ..	Slo. Flo. Mel. Long
†Im Fruhling (Falkenhagen)		
You can go now ..	Romance..	Lng. Flo. Mel.
It seemr that a timid	,, ..	Ser. Flor.
*When Ray enters bedroom	Intermezzo	Bri. Flor.
I've talked the boss into	Ballet ..	Slo, Lit. 2/4
†Serenata (Rothstein)		
After hours	Romance..	Flo. Mel.
Dorothy's party ..	Valse lente	Bri. Lit.
†Valse a l'Amie (Faure)		
*When fight starts ..	Hurry ..	Shrt. Alleg.
All the agonies of ..	Valse ..	Ser. Flo. Mel.
*When musicians start	One step ..	Bri.
†Pas du Poison (Sempers)		
So, if you, Mr. Blinker	Romance,,	Ser. Flo. Mel.
Spending the weeks before	Intermezzo	Long Lit. Flor.
Nobody can sell old Dodge	,, ..	Sld. Flo.
Sunnyside, largely inhabited	,, ..	Bri. Flor.
†Happy Hours (Liede)		
I'm sorry that to-night	Romance..	Ser. Flo. Mel.
So you're Blinker ..	,, ..	Ser. Flo. Mel.
*When Ray sees Blinker in mirror	,, ..	Sli. Dram. work up
*When Ray throws bath-robe over	Agitato ..	Shrt. Hry.
†Italienne (Allegro) (Zerco)		
*When Ray and Dodge seen	Romance..	Sli. Dram. work up
*When Ray rises from chair	,, ..	Sli. Dram. work up
Impostor! Crook! ..	Selection..	Dram. Recit.
†Eyes of Death (Eugen d'Albert)		
*When Jazz band starts	Fox Trot ..	Bri.
†Ideal Fox Trot (Beaume)		
*When Ray and Dorothy seen	Romance..	Ser. Flo. Mel.
I didn't mean to kiss you	,, ..	Slo. Flo. Mel.
†Chant d'Esperance (Zerco)		
The next day	Mysterioso	Long Alleg. Lit.
The executives of the	Romance...	Mod. Flo. Mel.
We have decided to accept	Intermezzo	Dnty. Lit.
This man isn't Blinker	Romance..	Sli. Dram. Lit. Mel.
*When Ray goes to Dorothy	,, ..	Ser. Flo. Mel.
†Rosenwunder (Jessel)		

* Action. Rest titles.

† Published by de Wolfe, 157, Wardour Street, W.

ANSWERS TO CORRESPONDENTS.

L. INGRAM.—*The usual course is to apply at the offices of the N.S.L., Red Lion-square, asking for an audition. It is against our practice to recommend any agents by name.*

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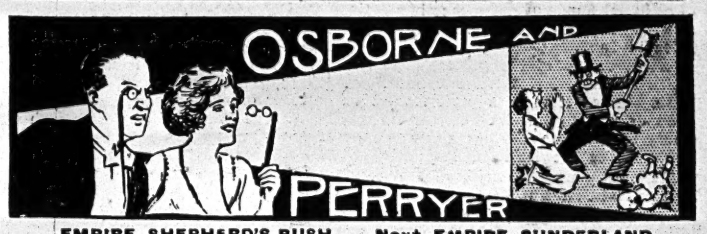

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Got the Banjo Music, and would like to be serenading down Shore itch way this week! You would see Elsie Bow-er acknowledgments.
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Next Week, EMPIRE, MEXBORO'

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HILDA MUNDY
Playing lead in "Oh! Laugh"
Poor Burnley! I wonder if he wore that Blue suit in Hull on Saturday, and sent for a larger hat when he heard the result?

BILLY CARYLL
"Would you give a Trillion for the World, Bill? "Don't think so dear, just think, Buns would be 8/6 a piece, and "The Era," would cost 36/3!"
People who are not wanted! The one who invented Jumpers—Wool ones.
Bet he goes to Shoreditch on Monday, Billy R.! He'll get some more Music for you!

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DORIS ASHTON
This Week,
KILBURN EMPIRE.
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Dates—LLEWELLYN JOHNS.
Address all communications to the Managing Director.

CALLS FOR FEBRUARY 28, 1921.

THE LONDON COLISEUM.
Rehearsal at 10 a.m. for:—
Mme. Tamara Karsavina, The Follies, Miss Ruth Vincent, Deguchi Troupe, Gene Gerrard, The Jovers, Gillie Potter, The Bioscope.

STOLL PICTURE THEATRE, KINGSWAY. (London Opera House.)
Pictures and Varieties.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for—
Fox and Rose, Nicol and Martin, Hanlon Bros., Van Dock, Eileen and Marjorie, Wright and Hartley, Bioscope.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for:—
Phil and Phlora, Southwood, O'Gorman Bros., La Petite Nina, De Alma, Les Tumilets, Bioscope.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for:—
Claude Lester, Nellie Maguire, The Flemmings, Alexander Prince, Arthur Brough, Bioscope.

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for:—
"The Circus Queen."

THE LEICESTER PALACE.
Rehearsal at 12 noon for:—
Jack Kellino, Millie Jillson, Griffiths Bros., Femina Quartette, Yelson Trio, Frank Maura, Bioscope.

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for:—
Maudie Forde, Rich Hayes, Finlay Dunn, Nolan and Holt, Maude Aston & Co. in "Squibs," The Buchanans, Bioscope.

CHATHAM EMPIRE.
Rehearsal at 2 p.m. for:—
Mark Coney, Edna Maude, Juliot and Piero, Frank Elliston & Co. in "Dear Old Bean," Torino, Sinclair's Diamonds, Bioscope.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for:—
Beretta Trio, Georgette Simon, Rosie Lloyd, Gerda Gulda, Decars and Tomato, Erne Warsaw, Bioscope.

THE ARDWICK EMPIRE.
Rehearsal at 12.30 p.m. for:—
Bert Coote, Irene Shamrock, Charles Grantley, Lole and "Her," Victor Andre, Webb and Page, Bioscope.

PICTUREHOUSE, CHATHAM
FLORAL HALL, LEICESTER.
BEDMINSTER HIPPO.
Pictures and Varieties.

And in association with the above—
THE ALHAMBRA, LONDON, W.C.
In preparation —George Robey in "En Casserole."

NOTE.—Artistes engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

14 BAND PARTS REQUIRED for all Theatres except The London Coliseum which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required).

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artistes three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening If return of photographs required, please say so.

COARSENESS, VULGAITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artistes.

ARTISTES' SCENERY AND PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment." The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Calls for Monday, Feb. 28, 1921.

LONDON PAVILION.
C. B. Cochran's Production, "London, Paris and New York."

OXFORD.
Rehearsal at 12.
C. B. Cochran's Production, "League of Notions."

METROPOLITAN.
Rehearsal at 12.15.
Reeves and Lamport present "What Did Her Husband Say?"
George Morton. Niotna. Hart and O'Brian. Elsie Carlisle. Wilfred Burnand. Foster Kershaw. Bond Rowell. Bioscope.

CHELSEA PALACE.
Rehearsal at 12.
Chas. Windermere and Co. in sketch, "Getting Off."
Dan Cleary presents "Gee-Gee Chaplin."
The Three Its. Fred Hutchings.
Arthur Pond. Countess Rubadi.
Alice Hollander and Fred Wynne.
Zona and Billy Milroy. Bioscope.

EUSTON.
Rehearsal at 12.
Will Evans. Megan Bros. The Two Meurs.
Barrie Seddon and Lady. Molly Drew.
A. Melrose. The Alvernas. Bioscope.

WALTHAMSTOW PALACE.
Rehearsal at 1.
Tatten Hall and Co. Alex Mee and Co.
Ko-Ten-Ichi Troupe. Erne and Chester.
The Piccadillians. Arthur Leslie.
Wilfred Essex. De Lilo Sisters. Bioscope.

SOUTH LONDON.
Rehearsal at 12.
The I.V.T.A., Ltd., present "The Lads of the Village."

EAST HAM.
Rehearsal at 12.
Lew Lake to present revue, "Far East."

TOTTENHAM.
Rehearsal at 12.
The Anserouls. Olga Morselli,
Dan Brothers and Sherry.
H. Winter and "Bunny." Dolly Elsworthy.
Fred Keeton. Fusco. Bioscope, etc.

EMPRESS, BRIXTON.
Rehearsal at 12.
N. Carter Slaughter and Co. in "Too Many Wives."
Okito. S. Kavanagh and Co. The Martinis.
McLeod and Britton. Cara and Roberti.
Arthur Lewis. Nelson Lord. Ethel Castaldini.
Bioscope.

WATFORD PALACE.
Rehearsal at 1.
Rupert Lister presents "Roxana."

These Calls are communicated by the Management for the information of Artists without prejudice.

Bill matter to be sent direct to the Manager of each hall three weeks prior to the date of opening.

MUSIC HALL CARDS.

ATLAS-VULCANA GIRLS.
Lady Novelty Athletes. Feb. 21, Hip., Airdrie; Feb. 28, Alh., Leith. Vac. March 7, 14.

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Versatile Entertainers.
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This, Pav., Wombwell.

PATTI LOFTUS
Feb. 21, Palace, Hull.
Feb. 28, Palace, Hull.

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Everybody's Favourite.
This week, Artillery Theatre, Woolwich.
Feb. 28, Brixton Theatre.
Coms., 65, Sudbourne-road, Brixton-hill, S.W.
'Phone. 2115 Brixton.

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